LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.

THE NEW YORK DRAMATIC MIRROR

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LOUIE K. QUINTEN.

THE FUND'S ANNIVERSARY.

Its Tenth Year of Success Suitably Celebrated With Oratory and Music—The President's Annual Report and the Speeches of Joseph Jefferson and General Sickles—Presentation of Mr. Palmer's Portrait to the Fund—Applause and Enthusiasm of a Large Gathering.

Every seat in Palmer's Theatre was occupied on Tuesday afternoon. The stage was handsomely decorated with flowers and palms, while the scene was hung with portraits of W. J. Florence, Samuel Colville, William Henderson, and Uncle Ben Baker—departed officers of the Association.

The boxes were filled by prominent workers for the recent Fair, and on the stage, grouped around the President, officers, and speakers were such well-known friends of the Fund as Mrs. Barney Williams, Mrs. Frank Mayo, Mrs. Barney McAuley, Mrs. William Henderson, Mrs. Henry Miller, and others.

The exercises began with the overture to Ruy Blas by the united bands which during the afternoon were alternately conducted by Herman Brode and Percy Gaunt.

The next feature was the President's annual address, every word of which was listened to most attentively by the large assemblage. When Mr. Palmer advanced to the reading-desk he was greeted with long-continued and enthusiastic applause, and at many points during the address the house broke into loud acclamations.

PRESIDENT PALMER'S ADDRESS.

Ladies and Gentlemen.—This is the tenth anniversary of our Society. By a peculiar mistake of our old and well-beloved secretary, Mr. Baker, the first meeting of the Society in June, 1882 (the meeting for organization), was called the first annual meeting, and the meeting in 1883, which was in reality the first annual meeting was called the second annual meeting. This mistake has never been corrected, and our meeting to-day is therefore called the eleventh annual meeting, while in point of fact the Association is only just completing the tenth year of its history.

Ten years ago last April a few managers met in my office at the Union Square Theatre and resolved that they would invite the cooperation of the members of the dramatic profession in forming a new theatrical charity fund. The old Dramatic Fund, founded upon the model of the Royal Theatrical and Drury Lane Funds of England, had long since ceased to be of any considerable use even to its own limited membership. As a practical charity, benefiting the profession generally, it never made any claims to the regard of actors and actresses; nor did it ever have their regard to any considerable extent. It was, in point of fact, a tontine insurance fund, whose benefits could be distributed among but a few. Yet, such as it was, it stood at that time and had stood for many years as the only charitable fund of the dramatic profession in America.

A year or two before the organization of our Association I was visited by my old and esteemed friend, John Brougham, who came to ask me to donate to the Dramatic Fund, of which he was a director, an amount of money out of a very large sum at that time in my hands for charitable uses, and he then revealed to me in his own pathetic manner (for, laughing and merry soul as he was, he could strike upon occasions a deeper note of pathos than any man I ever met), the woful and most pitiful condition of many of the poor people upon that Fund. While many of the members were far above want and even well-to-do, some were sunk in the depths of poverty and distress, and the Society was so poor it could not help them. His statements were so graphic and his appeal so fervent that I not only gladly gave him the money he asked for, but I also at the same time resolved that, should the opportunity ever offer, I would identify myself with any movement which would help to relieve the profession to which I belonged from the stigma of inability or unwillingness to take care of its own poor people when sickness and death should overtake them. (Applause.)

This opportunity presented itself in the Spring of 1882, when, through a combination of circumstances it is unnecessary to speak of, such an extraordinary pressure of appeals for charity was put upon the managers of the theatres and the theatrical companies of our city that they all with one accord said, in response to a suggestion from a public source, that the time had come for the organization of a new professional charity. It was announced from the start that this charity should be as broad as the business of amusements itself, it should be limited to no class, either in the efforts to be used in obtaining its means or in its beneficiaries. All persons connected with our theatres were asked to help and all responded, in the first instance, with cheerfulness and alacrity; but it was upon the managers that the chief burden of the movement fell, and well did they bear it! As a manager I take a pride (which I hope is pardonable) in calling the attention of this great assemblage of actors and actresses to the part then played by the men belonging to my branch of the profession in founding this Association. Without their wise guidance; their devotion to the good cause in its early days; their contributions of time and money, the Actors' Fund could never have had an existence. (Applause.)

The Association now, more than ever, belongs to the actors and actresses, and is, as it should be, largely controlled by them; but neither now nor in the future should its real founders be forgotten. It was preeminently Managers Lester Wallack, William Henderson, H. C. Miner, Samuel Colville, John F. Poole, M. H. Mallory, Henry E. Abbey, Daniel Frohman, William E. Sinn, Antonio Pastor, Edward Harrigan and Theodore Moss who gave united, vigorous and unselfish help to the new movement. This movement received, also, the enthusiastic endorsement and powerful help of the press, and especially of The New York Mirror. (Applause.) In a short time the sum of $40,000 was raised by subscriptions and benefits.

In June, 1882, the Association organized under a charter which had been granted it by the Legislature of the State, and thus it started upon its mission of mercy. Its history since that time has been one of almost continual progress, both in its ability to cope with work and in the amount of work it has found to do. It is true it has had its times of discouragement and doubt; but I think it has had less of these than any other institution ever founded in our time. In point of fact, out of these ten years there was only one in which your officers had to come before you with any approaching a disheartening statement. From year to year we have gone on not only increasing in material wealth, but gaining a deeper hold upon the regard and confidence of the public and of our own profession until now, in this year of grace 1892, we may say with entire confidence that our noble charity is a permanent one, resting upon foundations from which it can never be shaken. (Great applause.)

RESUME OF WORK DONE.

It may be well for us at this close of our first decade to look back and see what work we have done during that period. From April, 1882, to June 1, 1892, our Association has expended for relief, burials, medicines, and hospital charges the sum of $16,890.93. (Applause.) Besides this, we have maintained a reading room, a bureau of information and, for the greater part of the time, a dramatic bureau for the use and help of actors and actresses. During this time we have afforded direct relief to 3,071 poor and helpless persons connected with our profession, and have given burial to 572. The Secretary's report for this year shows that the number of persons to whom relief has been extended is 501, an increase of nearly 25 per cent. over the number reported last year, and of 55 per cent. over the number reported two years ago. In the list of beneficiaries appear 345 actors and actresses, of the dramatic and variety stages; 17 musicians, 12 members of the ballet, 4 wardrobe keepers, 4 magicians, 2 pantomimists, 11 machinists and stage hands, 4 property men, 33 museum performers, 10 theatrical agents, 20 managers, 7 playwrights, 22 chorus singers, 7 stage managers, 4 minstrel performers, 3 treasurers, 2 lecturers, and 5 circus performers.

As will be seen by this statement the year has been a remarkable one in the amount of work done. Last year's report showed an expenditure, on account of relief, of nearly twenty thousand dollars. It was the greatest expenditure we had ever made on this account up to that time. This year it has increased to $21,000. (Applause.) The greatest care has been taken by the Executive Committee not to waste a dollar. Applications for relief have been scrutinized, as I have sometimes felt, even too closely; but still the figures creep up and up. It is not to be inferred from this fact that poverty and distress are greater among the members of our generally prosperous profession than they were five or ten years ago, but rather that the Fund is now the accepted means of relief by an increased number of those who in the years gone by sought help through individual benefits or through personal solicitation. In other words, our organized charity is taking the place more and more fully each year of disorganized, hap-hazard and undiscriminating charity. If the time ever comes when it fully and completely banishes forever the misplaced charity of the stage-door and of the green-room subscription, then it will have accomplished one of its great missions. (Loud applause.)

As I have said often before upon this platform, there is no case of real distress in our ranks which the actors' organized charity cannot and ought not to relieve, and the members of the Association should see to it that all cases of this kind are brought to the attention of the Fund's officers. It would be a real advantage, not only to those who seek charity but to those who dispense it, if you would make it a rule to do this. I am sure that strict adherence to such a rule would result in convincing you that the Fund is the best medium through which your charities can be distributed.

The number of burials paid for by us this year is 62. Of these 46 were in New York and Brooklyn, 4 in Chicago, 2 in San Francisco, 2 in Philadelphia, 1 in St. Paul, 1 in Covington, Ky., 1 in Malone, N. Y., 1 in Buffalo, 1 in Washington, 2 in Providence and 2 in Boston. The number of physicians at present on the Fund's staff is 40, of which 19 are in New York and Brooklyn and 21 in other cities. The number of free visits made by our New York and Brooklyn physicians to our sick beneficiaries during the past year is 2,378. (Applause.)

FINANCES, AND TREASURER'S REPORT.

The finances of our Association are, as the Treasurer's report shows, in a most satisfactory condition. In point of fact, fellow members, we can for the first time in our history look into each other's faces and smilingly congratulate ourselves that we are rich—not enormously rich nor even, perhaps, sufficiently rich; but much richer than one year ago we deemed we ever should be. (Applause.) At that time our Treasurer reported that our assets including cash in bank, invested funds and real estate, lots (outside our plot in Evergreens) were $75,082.52. To-day he computes our assets, comprising the same items, to be $213,420.14. The receipts of the year outside of the Fair receipts were $60,320.52. Including the Fair receipts they reach the enormous sum of $223,420.14. (Great applause.)

The expenditures for the year were $32,040.50.

The receipts this year from benefits were comparatively small, owing to the fact that the Fair absorbed the time and attention of those upon whom we rely ordinarily for these benefits. New York gave us one benefit, Philadelphia one, and Chicago one. The total amount realized from these was $6,641.22.

MEMBERSHIP.

The membership of the Fund shows a gratifying increase over the last year's; but it is still far too small. We sincerely hope that the new interest which has been aroused by late events in the affairs of the Association will stimulate the members of the dramatic profession throughout the United States to enroll themselves in the Fund. Curiously enough, we found that many of our best workers in the late Fair were not members of the Fund.

There seems to be a peculiar misapprehension about the date of payment of dues and about the duties and privileges of membership on the part of the great body of the profession. I am convinced that everybody would prefer to be in rather than out of the Association but somehow, either through a lack of perfectness in our system or through inattention on the part of the profession, only a small number of actors and actresses are, or have ever been, upon its membership list.

We have been pondering this problem in the Board of Trustees for many years, with no practical result. Perhaps some bright outsider who hears me to-day may suggest a way in which it can be solved. He would confer a lasting blessing upon the Fund by so doing.

At present we have on the rolls 1,059 annual members in good standing, and 68 life members. Two hundred and thirty-six new annual members have been added during the year, and ten new life members. General Daniel E. Sickles and Messrs. Stanford White and A. B. de Frece were elected honorary members of the Association during the year.

THE DRAMATIC BUREAU.

The Dramatic Bureau, having failed to meet the requirements of the Board of Trustees, has been suspended for the present.

THE ACTORS' HOME.

The Actors' Home, at 12 West Twenty-eighth Street, continues to be a pleasant place of resort for members of the profession. The pictures contributed to the late Fair and remaining unsold were, by the recommendation of the Fair Committee, retained to adorn the walls of the house. Among them are valuable portraits of William J. Florence, Edwin Forrest and our noble friend, Edwin Booth. (Applause.) The Women's Press Club donated to us, also, a set of most valuable curios and relics which will soon be arranged and placed in a case in the reading room. We need more room at the Actors' Home for our work. The ladies of the profession should have there, I think, a reading room and writing room of their own (applause), and the apt secretary should be provided with a private office, where his many duties might be performed without annoying interruptions.

THEATRICAL LICENSE MONEY.

Your trustees made a great effort this year to procure from the city authorities an undivided half of the license moneys. Early in the season a petition asking the Board of Apportionment to give us at least one-half the money was circulated among all the persons who pay license money into the city treasury—including keepers of music halls, concert saloons, etc.—and was signed by all but one, who was absent from the country. A hearing upon this petition was given us at which we were confronted by the representatives of about seventy other charity organizations of the city of New York, many of whom, I am sorry to say, treated our claim in no very charitable spirit. The Board finally appropriated to us the sum of $12,922, which is the largest amount we have ever received in any year from this source.

THE CHANGE IN THE FUND'S LAWS.

Since our last meeting an important change has taken place in the fundamental law of the Fund, in respect to electing officers and trustees. Instead of electing a new Board each year, as we have always done, seven directors only will be elected hereafter in any one year. This year, of course, we had to elect twenty-one directors, who will be divided into three classes of seven each, one class holding office three years, one class two years, and one class one year. The officers will be elected once in three years.

This plan secures us against the possibility of getting into office in one year a set of inexperienced men. While the Fund was small and its operations limited we did not feel the need of so much care and so much thought in managing its affairs. But now that its operations are so extensive it demands skill, judgment and undeviating attention on the part of the officers.

You would hardly credit it, doubtless, if I should tell you the number of days the chairman of our executive committee gives to this work in the course of the year, and you would be astonished could you drop in at one of the weekly sessions of his committee to witness the great number of perplexing and often painful questions they have to consider and decide. These duties require not only skill and judgment—they require also an interest in and a devotion to the sacred cause of charity, which is our work.

Let us determine that whatever may be our personal feelings in reference to particular persons, this spirit of devotion shall be the only test we will ever apply to those upon whom hereafter we bestow the offices of our Association. In so far as the new law will keep us more strictly to this line of conduct, it will, I am sure, prove a great blessing. (Applause.)

THE GREAT FAIR.

The most important event of the year, and perhaps the most important event in the entire history of our Association, was our great Fair. So much has been said about the enterprise and so much time and thought bestowed upon it during the past six months that perhaps further reference to it may be deemed by some unnecessary; but it seems to me that the records of this meeting of our Association would be incomplete unless they included a brief account of this most successful of all our profession's undertakings.

Your trustees had been considering for many years past the idea of endeavoring to raise by means of a fair a large sum of money with which to permanently endow our Fund. The matter had often been discussed at our meetings with no other result, however, than to postpone each year its serious consideration to a more convenient season. At our last anniversary meeting, held in this place, a new branch of work for the Fund in caring for the orphan children of the profession was suggested. The suggestion met with such a hearty response from every one present, and especially from the ladies, that the trustees in a subsequent deliberation upon the matter and in canvassing for means to carry it out determined that the time had come to put to a practical test, at last, our long-cherished scheme of a fair.

A conference of all the managers of this city and Brooklyn was arranged for and shortly after held, the result of which was the determination that if a written pledge could be procured from at least fourteen managers of theatres to support the fair, the Trustees ought to undertake it. This pledge was prepared and was subsequently signed by twenty-one managers. It was only after this had been done and your officers felt that they had behind them the moral support at least of the great majority of those in active control of theatrical enterprises here that they entered upon an undertaking which they knew to be vast, both in its responsibilities and in the amount of labor it would involve.

At a formal meeting of the Board, it was resolved to hold the Fair, and a committee called the Actors' Fund Fair Committee was appointed and vested with full power to carry on the work. This committee, originally consisting of four, was subsequently enlarged to a membership of nine. Almost the first practical step taken by it was to invite the cooperation of the ladies of the profession. This was done at a large meeting held at the Holland House on the afternoon of Jan. 25.

It was the enthusiasm of those gathered at that meeting, their quick appreciation of the great possibilities of the undertaking and their pushing on one side (as though they were trivialities) all the difficulties which appeared to some of us almost insurmountable, that settled the fate of the Fair. There are many scenes in my life which (as it lengthens I shall always be glad to recall, but I am sure I shall think of none so often nor with so much pleasure as that meeting of noble women. (Applause.) The brave and true words spoken from the platform, the hearty cheers from the floor, the ready pledges of work and money so freely made on all sides, the unity of opinion not only as to the possibility but as to the absolute certainty of success—all these will linger in my memory as long as life lasts. (Prolonged applause.)

From that hour, if there had been a doubt in the minds of any of us as to what we should accomplish, that doubt vanished. A woman's executive committee was speedily organized, comprising nearly all the ladies connected with our profession then in New York, and this Committee entered upon its work of soliciting money and goods for the great Fair, of arranging for the care of the booths and the thousand and one details which are the inevitable concomitants of such an enterprise. How well their work was done is now a matter of history! The Fund Fair Committee bore, of course, its proportion of the burden, doing the work which the ladies could not do and acting towards them in all matters when required as an advisory committee; but the hard labor, without which this Fair would have been an impossibility, was done by the women and by the women alone. (Applause.) This is an acknowledgement which is justly due and which I feel should be publicly made and officially recorded.

And I wish to speak of one other fact in this connection. The credit for this noble work should not be given only to those whose names have appeared most prominently in the public prints in association with the Fair, or who were most successful in bringing into our treasury great gifts. Far from it. There were many other women—quiet workers, whose names were seldom heard of outside our committee room—who labored earnestly, persistently, and devotedly for weeks and months in this good cause, often in the face of every discouragement, without the slightest chance or hope of reward, but simply for the love of the cause itself. (Loud applause.) I cannot, of course, mention names. But many of those to whom I refer are before me to-day, and thus publicly I declare that to them belongs the largest meed of praise, and to them belong also our most grateful thanks, which, in the name of all their associates in the Fund, I hereby tender them. (Applause.)

The benefits arising from this great effort, so successfully carried out by our profession, are not to be measured, ladies and gentlemen, by the dollars and cents added to the treasury of our Fund. They are far more important, as I view them, and more lasting than money. Among them is, perhaps, first to be mentioned the great moral gain of having brought the vast public into a new and most pleasant relation with the members of the profession. The old idea that an actor or an actress is an exclusive and peculiar being only to be viewed by the public across the footlights and for a certain price got a large size black eye if it did not get (as I sincerely pray it did) its final quietus by means of this Fair. (Laughter and enthusiastic applause.)

Another benefit is a new and crowning demonstration of the fact that the members of this profession can do what the members of other professions can do, and do it sometimes just a little better. (Applause.) When we started our Association ten years ago it was frequently remarked, "Oh, that will not last—nothing lasts which is managed by actors!" Well, the Association is still here and its staying powers are apparently greater than ever. (Applause.) So with the Fair. There were some who thought it would never succeed because nothing of the kind managed by the members of our profession ever had succeeded. There would be quarrels and jealousies and it would fail. The quarrels and jealousies were the only things that failed, and they failed to materialize. (Laughter.) If there was one inharmonious note or if there was one serious disagreement during the entire months of preparation or six days of the Fair itself, it must have been confined to the innermost recesses of the Sibyl's cave for none of us heard it. (Applause.)

Another benefit is the awakening on our own part and on the part of our friendly and unfriendly critics to the fact that our profession is a singularly dignified one. Its pursuit, instead of destroying dignity of bearing and of character, enhances it. (Continued applause.) This was demonstrated to a wonderful degree during the twelve sessions of our Fair. Thousands of persons of all classes crowded every booth and every avenue of the Fair village (the idle curiosity-seekers generally outnumbering the charitable buyers) and yet, so admirably and with so much reserve and dignity did those in charge conduct themselves, there was not at the close of the Fair even one unpleasant incident to record. (Applause.)

Another benefit is the lessons we have learned regarding the powerful influence that may be exerted by women in the affairs of our Association. Hitherto they have had too little to do with it, and too little knowledge even of its aims and its methods. With their active help it is not too much to say that its power for good should be speedily increased. I sincerely hope that from this time forward they will feel that the Fund is, in a sense, at least, their own. And in the not distant future I hope they will have (as they certainly ought to have) a share in its government. (Great applause.)

THE ORPHANAGE.

I am often asked just now about our plans for the orphanage. Concerning this I can say but a word, but it would be unfair if I did not say that word. We do not propose to establish an orphanage hastily. We hope to consider the subject during the year, taking into our counsels some of those friends of whom I have just spoken and who have been so largely instrumental in raising the money that has made an orphanage possible. I may add that, when established, it will probably be a little home, not devoted exclusively to orphans, but one to which half-orphans may be admitted and in which they will have proper care, good medical treatment in sickness and the beginnings of a good education. (Applause.) I am sure that an institution conducted upon this plan will be a great boon to many poor mothers, and to many poor fathers as well, who have to commit their little ones to the care of strangers while they go forth in the pursuit of their hard profession.

We shall have to go slowly and carefully in this matter, but I sincerely hope that something practical will be accomplished in it during the coming year.

A TRIBUTE TO FLORENCE.

Fellow members, not a year has passed during the time I have had the honor to be your President in which I have not had occasion to close my annual address with a word of sorrow over the loss by death of some members of our Association. This year is to be, unhappily, no exception to all the others which have preceded it. Nay, it seems to me that to-day, the grief to which I would give expression is more poignant, and my own sense of sorrow and desolation is deeper and more profound than any I have ever known or felt upon a like occasion. For to-day I am to speak of one who was the friend of all who knew him, but who was for the greater part of a lifetime my own very dear and most intimate friend.

For more than forty years W. J. Florence occupied a place in our profession as a typical player of the highest class, reproducing in an inimitable manner genial and wholesome traits of human character upon the stage, and winning, from people of every kind and condition in America, a ready recognition and warm admiration. His professional career was a most remarkable one in that it never knew any retrogression. It grew more brilliant from year to year, and perhaps never shone with so bright a lustre as when the ruthless hand of death was stretched out to darken it forever.

It was his qualities as a man, however, which most endeared him to his friends, and which, I verily believe, endeared him most to the great public. His nature was essentially noble, expansive, loyal, and generous. (A voice: "God bless him!")

He was a kind and loving husband, and Fate had blessed him with a faithful, talented wife, who for the greater part of his stage-life was his constant companion and partner in all professional work. He was a devoted son and a loving brother. I know whereof I speak when I say that no man ever throughout a whole lifetime labored more faithfully, more earnestly, or more generously for his kindred than did my dead friend. He was one of the brightest and most genial spirits that ever gladdened the world. His presence was everywhere welcomed, for everywhere it added something to the general joy. His friendships were warm, earnest, and constant, although they embraced all sorts of people, scattered all over the land. In every city and town and almost every hamlet in the United States, there are scores of people who were glad and proud to call him "friend" and to welcome him with a hearty grasp of the hand and "A God bless you, Billy!"

Humanity considers it a worthy thing, and one much to be desired, to achieve distinction in its varied pursuits. We rise early and sit up late; we plan; we scheme to win for ourselves names and places above our fellows. Those hard struggles often warp and dwarf our natures, making us cold and selfish and sometimes mean and hateful. It is only the rare men who can fight the battle of life to a highly successful issue, and keep, at the same time, their hearts pure and noble and ever warmly responsive to the needs of others. Such a man, my friends, was our dear, departed brother. As such will he be long remembered and long mourned by the world. And as such let us, his companions and friends, while striving to elevate our natures to his high standard, ever keep his memory green in our heart of hearts.

Madame Laura Schirmer-Mapleson sang "Les Hirondelles," and for a most enthusiastic encore "The Last Rose of Summer."

"We shall now have the inestimable pleasure of listening to our friend, Joseph Jefferson," said the President. As the comedian came forward, with a droll expression of countenance, he received a tumultuous welcome.

JOSEPH JEFFERSON'S SPEECH.

My Comrades (applause), you seem to be well acquainted with me. I don't mean personally so much as with my nature, for there is nothing I enjoy more than a good round of applause. (Applause.) I did not mean that to trick you out of another, I assure you, but simply to say that a round of applause upon this occasion answers two purposes. In the first place, it assures me that I am welcome and in the second, it gives me time to think of what I am going to say next. (Laughter.) Possibly if that lovely lady who just sang would pursue that interruption until the close of the entertainment I might have time to collect my thoughts. However, as that cannot be, a little interruption of that kind will be very beneficial.

Let me see, where was I? I think I left off where I stuck. Oh! I naturally approach you with some timidity. You have listened upon former occasions here, to specially eloquent orators, politicians and statesmen. You have been entranced by their wonderful eloquence and now when I am called upon to speak to you, upon matters possibly of an entirely different kind, you will not, of course, expect from me a political speech. Though I may say such is my sagacity upon matters connected with politics, that if I were to explain to you now, the present condition of the country, and of your own State in regard to it you would understand rather less about it after I got through than when I began. (Laughter.) One celebrated editor of this country once did me the favor to say that I had much political judgment; that my prophecies were dangerous.

There is at this very moment, while we are holding a convention here—there is at this very moment, not so distinguished a convention I think, held at the other end of this country. Not so important for the country perhaps, as ours. But I wish you to bear this in mind in regard to my prophecy; within three days from now the Republican party will nominate either Blaine or Harrison, or somebody else. (Laughter.) I merely desire that to go upon the record, that is all; and then I will stand by what I have said.

I would not, for a moment, have you suppose that I would pay you so poor a compliment after the honor you have conferred upon me in desiring me to speak to you, to come here unprepared, and to trust only to the spur of the moment or whatever clumsy thoughts might come into my head. I will not therefore try to entertain you with a political discourse, but I now refer to the drama, to which we are, I am sure, intimately connected, and to show you the necessity of preparing oneself whenever we are likely to be called upon, and not trusting to inspiration—which sometimes don't come. Upon the last night that I acted in this city with Florence, he came to me and said, "Will it not be necessary for us, as this is positively the last time we may appear in English comedy here together, and so announced on the bills, will it not be advisable to say something to the ladies and gentlemen when we are called upon?" I told him I thought it would be, and we then arranged our extemporaneous wit for the evening.

We were thoroughly prepared for the little extemporaneous matters. He was to say something and I was to reply, and so on. But to show you how these matters are insisted upon and observed: the curtain went down and they didn't call us out at all! (Laughter.) I feel satisfied that there are some members of my company here now who were present and remember the circumstance and may call to mind the blank faces we had after the performance.

I had upon an occasion some few weeks ago to address an assemblage of very intelligent people, and I was asked several questions. The first was—I might repeat it here—the first question was: "Did I consider that that the stage had improved in its condition during the last, well say, from one hundred to two hundred years?" (Laughter.) In reply to the gentlemen, I said: "Of course you are going a long way back, and though I may claim some considerable experience in the theatrical profession the date you mention is a little before my

time. But I can tell you it has improved," and I went on and explained how it had improved. But that would take too long now.

The next question was a very pertinent one and it placed me in a very embarrassing position. The gentleman rose and said, "Mr. Jefferson, what is your opinion of the starring system. Don't you think it is very pernicious, and that it has stood in the way of dramatic advancement and that it has materially dwarfed the talents of others?" I told him it was a delicate question for me to answer; that there was a time when I was in the stock when I thought the starring system was the most pernicious thing I knew of; but since that time I had somewhat altered my opinion. (Applause.) In fact, that in the early days, when I was in the stock, I looked upon every manager as a tyrant, but when I became a manager myself I considered every actor a conspirator. (Loud laughter.) I feel satisfied that you have experienced these feelings yourselves.

However, there was nothing to do but to answer the question. I said there was a grave responsibility resting upon some one in regard to the institution of the starring system. We shall have to go back to William Shakespeare, who is responsible for the starring system; for certainly most of the dramas he wrote—in fact, six out of seven—were written for stars. There is Hamlet, who is a star, and Richard; and, of course, there are other great stars, and I went over a number of characters and explained that it was the object of Shakespeare, who wrote the plays, to interpret the passions—Hamlet the uncertain, the vacillating; Shylock, revenge; Othello, jealousy; Richard, ambition. And I said in regard to Romeo and Juliet that he intended to illustrate the passion of love, and that he could not do that with one. (Laughter.) That let me out a little.

I then went further back. I said there is another star, Mr. Thespis. He was a star; he was the only member of the company, and therefore, he must have been the star. We talk of the palmy days of the drama! Think of that star with no company and no support; no long or short jumps, unless he arranged them himself. No large salaries to pay. And I am told in Athens, in making their excavations, as deep down as they have yet dug they have never struck an advance agent. (Laughter.)

Now, in regard to Shakespeare, you know, of course, that of late years a book has been written by Ignatius Donnelly, a gentleman of vast research and great intelligence. I mean this seriously—positively seriously. I have read a great deal of this book, of the first book; I intend to read the second as far as I can, for there are matters in it I cannot understand; but it will not do to set it aside or pooh-poon it.

Everything is worthy of research, and research is worthy of examination. Mr. Donnelly has, of course, his own idea, and I have mine. Of course anything can be proved by an argument. By argument it was proved that Napoleon never existed, but the same gentleman who proved that forgot to prove that Napoleon had not died; he did die, and if he died he must have lived. Mr. Donnelly has clearly proved that Bacon wrote the plays attributed to Shakespeare, but he has not proved that Shakespeare did not write them. He goes so far as to say and asks, "Where are the manuscripts of Shakespeare?" And it is very certain that there is not a scrap of paper to show that, but the same question would apply to Bacon, and under these circumstances no one wrote the plays, and so it is left in this deplorable condition that having lost one Shakespeare we are not even able to save our Bacon. (Laughter.) But to Donnelly, therefore, I would say:

Respected Member of the Bar and State,
In Law and Literature profoundly great,
As you have thrust at an immortal name,
I claim the right of parrying the same.
For though I'm neither skilled in Law or Science,
The gauntlet, you've thrown down in bold defiance
(Espousing Bacon's cause armed *cap-a-pie*)
I here take up to have a tilt with thee.
You pose before me as the great "I am,"
And flourish forth that deadly cryptogram;
That curious volume, mystic and misleading,
Co-jointly with your case of special pleading.
But I defy them both, for good or ill,
And stand the champion of "immortal Will."
So shall my sword upon thine own impinge
The croaking raven bellows for "revenge!"
The Actor doth the Lawyer here oppose,
The sock and buskin for the whoisack goes
Lay on, MacD., with all your legal stuff,
And damned be he who first cries "Hold! enough!"
Stay: Ere we come to blows, with main and might,
I beg to scan the ground on which we fight.
The question is this, if I am not mistaken,
"Did William Shakespeare or did Francis Bacon,
Inspired by genius and by learning too,
Compose the wondrous works we have in view?"
The scholar Bacon was a man of knowledge,
But inspiration isn't taught at college.
With all the varied gifts in Will's possession
The wondering world asks, "What was his profession?"
He must have been a lawyer, says the lawyer,
He surely was a sawyer, says the sawyer;
The druggist says of course he was a chemist;
The skilled mechanic dubs him a machinist;
The thoughtful sage declares him but a thinker,
And every tinman swears he was a tinker.
And so he's claimed by every trade and factor;
Your pardon, gentlemen, he was an actor!
And if you deem that I speak not aright,
I'll prove it to you here in black and white,
Not by the ink of modern scribes, you know,
But by the print of centuries ago;
For he was cast in Jonson's famous play,
And acted Knowell on its first essay.
The buried king of Denmark at the Globe,
He played with Burbage in his sable robe,
And good old Adam must not be forgot
In As You Like It; yes, or as you like it not.
If Bacon wrote the plays pray tell me then
Were all the wondrous sonnets from his pen?
Did Bacon, he himself a versifier,
Resign these lovely lays and not aspire
To be their author? Lay them on the shelf
And only keep the bad ones for himself?

The argument against us most in vogue
Is this, that William Shakespeare was a rogue
His character assailed, his worth belied,
And every little foible magnified.
We know that William one night after dark,
Went stealing deer in lonely Lucy Park;
We also know Lord Bacon oft was prone
To take another's money for his own.
Now come, deal fairly, tell me which is worse,
To poach a stag or steal another's purse?
Lord Bacon did confess to his superiors
That he had taken bribes from his inferiors.
From his own shoulders then it will be seen
That he both robbed his country and his Queen.
A land of aldermanic Yankee Doodle
Who cherished what we understand as boodle,
So if good character is to be the test of it,
It seems to me that William has the best of it.

If Shakespeare was so poor a piece of stuff,
How is it Bacon trusted him enough
To throw these valued treasures at his feet,
And not so much as ask for a receipt?
Such confidence is almost a monstrosity,
And speaks of unexampled generosity.
Oh, liberal Francis, tell us why we find
Pope calling thee the "meanest of mankind?"

But now to Shakespeare let us turn, I pray,
And hear what his companions have to say.
First, then, Ben Jonson, jealous of Will's wit,
Paid tribute when his epitaph he writ.
If other proofs are wanting than Rare Ben's,
We will consult forthwith a group of friends.
Awake! Beaumont and Fletcher, Spenser, Rowe,
Arise! and tell us, for you surely know:
Was or was not my client the great poet?
And if he wasn't, don't you think you'd know it?
These his companions, brother playwrights, mind,
Could they be hoodwinked? Were they deaf or blind?

I find it stated to our bard's discredit—
The author of the Cryptogram has said it—
That Shakespeare's tastes were vulgar and besotted
And all his family have been allotted
To herd and consort with the low and squalid;
But whence the proof to make this statement valid?
They even say his daughter could not read;
Of such a statement I can take no heed.
Except to marvel at the logic of the slight:
So if she couldn't read—he couldn't write!
Your statements are confusing, and as such
You've only proved that you have proved too much.
The details of three hundred years ago
We can't accept because we do not know.
The general facts we are prepared to swallow,
While unimportant trifles beat us hollow.
We know full well that Nero was a sinner,
But we can't tell what Nero had for dinner.

Now, prithee, take my hand, and come with me
To where once stood the famous mulberry tree.
Then on to Stratford Church, here take a peep
At where the "fathers of the hamlet" sleep.
They hold the place of honor for the dead,
The family of Shakespeare at the head.
Before the altar of this sacred place
They have been given burial and grace.
Your vague tradition is but a surmise;
The proof I offer is before your eyes."

And oh, we actors, brothers all in Art,
Permit me just one moment to depart
From this, my subject, urging you some day
To seek this sacred spot and humbly pray
That Shakespeare's rage toward us will kindly soften,
Because, you know, we've murder'd him so often.
I ask this for myself, a poor comedian:
What should I do had I been a tragedian?

I could pile up a lot of other stuff
But I have taxed your patience quite enough;
In turning o'er the matter in my mind
This is the plain solution that I find:

It surely is—who'er the cap may fit—
Conceded that these wondrous plays were writ.
So if my Shakespeare's not the very same,
It must have been another of that name.

After the band played a serenade, Vice-President Aldrich stepped forward and interpolated a speech that was not down in the programme. He said:

Mr. Palmer, I rise to tell you that a number of gentlemen (identified in various ways with the work of the Fund) desire to make a donation that shall be kept in the most conspicuous place in the building of this Association.

It would appear that as First Vice-President I have been chosen by them to make this presentation, with the further request that you as President, should receive it on behalf of the Fund. The pride I feel in this will be more than shared by you, when I tell you that this list of contributors contains the name of the acknowledged head of the English-speaking stage, whose genius is only equaled by the goodness of his charitable heart which prompts him to aid every worthy object, and advance the best interests of the theatrical profession of America. A great actor, the gentleness of whose nature, I know, endears him to us all. Need I say Edwin Booth's name is here? (Loud applause.)

And on this list, sir, appears the name of your predecessor in the office of President of the Fund. He served it well, laboring industriously when an official to forward its interests, and when, as recently in our great Fair, he was most needed, he volunteered to do the hard work required as an earnest private in our ranks. Mr. H. C. Miner. (Applause.)

There are here also the names of those who, as officers or members of the Board of Trustees, in the past and in the present, have labored zealously and faithfully to produce the result now accomplished, of making the Actors' Fund of America the grandest, broadest and best endowed charity known in the theatrical profession of this or of any other country. Their names are Edwin Knowles, Daniel Frohman, Frank W. Sanger, Antonio Pastor, Mart Hanley, Charles W. Thomas, Harrison Grey Fiske and Marshall H. Mallory.

The donation these gentlemen make to the Actors' Fund is a portrait, by the distinguished artist, Mr William Edgar Marshall, of yourself.

I think I know as much as anyone how well this compliment is deserved. For six years I have had the honor to be one of the Board of Trustees and being officially near you, have seen how sincerely and unselfishly you have labored for the Actors' Fund. The management of your theatres and your leading stock company, as well as the producing of new plays, certainly makes you a very busy man, yet on all occasions you are ready to serve this association, giving your valuable time, your money, and absolutely neglecting your own business interests when you think that by so doing, you can aid the Actors' Fund. So it is but just that all the honor possible should be given you. (Applause.)

Our theatrical profession has its critics; in fact we seem to be favored with more fault-finders than any class of people extant. (Laughter.) I believe it's well meant, as regards this Association, so we can take it good-naturedly; but when the Fund is criticised, you, sir, are so thoroughly identified with its good work that you appear to be criticised with it.

But I am sure not one of these critics will deny you that honorable meed of praise which you so well deserve as the Fund's best and truest friend. (Prolonged applause.)

I am reminded of the story that when President Abraham Lincoln was informed by critics during the war that he should remove General Grant because he drank too much whiskey, he remarked to his informant: "Find out for me what kind of whiskey Grant drinks so we may send some to the other generals." Therefore, when told by well-meaning but ill-informed people that you perhaps are selfish in this great work; that you seek glory, and that great theatrical disideratum, an advertisement, I always want to reply: "Find out what kind of glory and advertisement Mr. Palmer gets out of all this that we may send it round to all managers and actors who will work for the interests of our Association." (Laughter and applause.)

And now, sir, I take great pleasure in presenting, from the eleven contributing gentlemen, to the Actors' Fund of America, this portrait of its President, A. M. Palmer.

As Mr. Aldrich concluded, the draperies that veiled the large picture of the President, which stood in an easel at the right of the stage, were drawn aside, and as the audience recognized Marshall's speaking three-quarter length portrait it burst into applause that continued for some time. It was a double compliment—approval of the painting and a tribute to the President. There were tears in Mr. Palmer's eyes and in his voice when he accepted the gift for the Fund. Said he:

LADIES AND GENTLEMEN.—I cannot claim that this is a surprise, for the portrait is there to testify that it is not a surprise. At the same time I should belie my own feelings if I do not say that, although I did know it, my heart is most deeply touched. Believe me when I say that to my children I can bequeath no prouder or dearer legacy than that my portrait was deemed worthy to adorn the walls of the Actors' Fund. (Long continued applause.)

These feeling remarks occasioned more applause. Then the New York male Quartette gave two selections.

"I am sorry to say, ladies and gentlemen," said the President, "that we have a number of disappointments this afternoon, but my sorrow is mixed with gladness for I have my usual understudy here. In point of fact I think the gentleman whom I am about to introduce will gain a new title. He was long known as 'the old war-horse of the Army of the Potomac.' I think that after a while he will be known as 'the old war-horse of the Actors' Fund.' I take great pleasure in introducing Daniel E. Sickles."

The General was received warmly. He spoke as follows:

GENERAL SICKLES' SPEECH.

MR. CHAIRMAN.—I have always heard that it was customary when a man was called upon to take part at the shortest possible notice that the manager bespeaks a kindly indulgence for him; and I have always understood that an understudy is entitled to know before he goes to the footlights what part he is to take. But perhaps the dramatic profession has made such stupendous progress since I began to be an habitue that I am rather behind the age.

I am certain that when I was a boy and occupied a front seat in the Bowery pit, costing me twenty-five cents, that I was a member of one of the most critical audiences that could be found on the face of the earth—such was the dramatic usage in those days. But truly, ladies and gentlemen; honestly, when a man who does so much, does everything he can, does all that any mortal man can do for his cause, which is true of your President, I think none of the members, the humble members of the Society, which is all I claim to be, can refuse to obey orders like a good soldier when we receive a command from our General. That is why I am before you.

I wish I could be as successful as our distinguished friend Jefferson who, although he has a very great political name, disclaims being a politician, and came before you without the slightest possible preparation. I resemble him only in that particular. I wish I could imitate the wonderful inspiration that came to his rescue when he stood here. I have no doubt it is all attributable to some extraordinary mechanical appliances with which President Palmer has filled this establishment, so that no one feels at a loss for words when he once stands on this stage.

It seemed to me, ladies and gentlemen, as I sat musing over the progress which the drama has made, that our country should indeed be the chosen and favored home of the drama and the dramatic profession. I believe it will become so if it is not so to-day. Why not? The drama was the creation of republics. Greece and Rome created the drama; and why should not our great republic adopt it as her favorite child? I remember one evening, at the Metropolitan Opera House, hearing my friend Miss Thursby say that there were six hundred towns in the United States where she could give a paying concert of classical music, and her manager, Mr. Strakosch, who sat beside her, confirmed her statement, and added to it this: that that could not be said of the whole of Europe, and that there were not six hundred towns in the whole of Europe as there are in the United States where high-class artists could give concerts in classical music. Now, although I am not at all familiar with these statistics, I am quite sure that there are as many or more than six hundred towns in the United States where good dramatic performances can be given to paying houses. In Europe we know very well, that after you pass from the great cities and the larger towns, there is very little scope or room for public entertainments of a high character. Now, if the dramatic profession and the musical profession, for they are sisters, have made such progress in this country in one century, what has not the great future in store for you? It has all that you choose to seek for, all you choose to aspire and to reach. It rests with yourselves, for the public, the people, and the country are with you. (Applause.)

I was also struck while hearing the eloquent report of your chairman with the illustration your society gives of the power of association; the great results of united and common effort in a good cause, and of that truth our country affords a thousand illustrations, and none more happily than attests the good results of the Actors' Fund Association. You have had able direction, a strong committee, undoubtedly, and without this you could not have succeeded; but even their genius, and perseverance, and devotion would have failed if they had not been seconded by a body of members such as you have proved to be, illustrating again the great results which are almost always found in unity and associated effort. Hence I would, as one of you and as your friend, second most earnestly the appeal of your chairman to augment your members to increase them far and wide; for if with your present numbers in the neighborhood of 1,000, you have been able to accomplish what you have so nobly done, what will it not be possible for you to do when your numbers reach two, or three, or four thousand members?

But it is not the business of an understudy to say too much. I am afraid I have already said more than was set down for my principal.

I love the dramatic profession. I love the drama, and have from boyhood spent as many hours as I could spare from a busy life in the glorious entertainments of the stage. There is something about the actor and the actress that resembles the soldier. There is something about the members of the dramatic profession, which like the military or the naval, needs the kindliness and the sympathies of the people; for you, like us, are not prone to take as good care of yourselves as you should. Why is it that the government of the United States to-day spends one hundred and thirty millions of dollars a year in pensions to the soldiers of the republic and their widows and children? It is because these soldiers offered or gave their lives to their country with no thought of self. (Applause.) And so it is with the children of art—men and women of genius who devote their lives to the realization of the ideal, who devote their lives to making the lives of others better and brighter and happier. Why, then, should not the public—for whom you strive, and for whom you sacrifice so much of ease and of your own pleasure—why should not that public kindly and affectionately remember you and your children? I am sure it will, and you have had recently the noblest proof that this is true. (Loud applause.)

Colonel Cockerill was unable to be present to deliver an address, and Oakey Hall was too ill to contribute his promised meed of wit and eloquence. But the exercises were very interesting, nevertheless, and the audience, well-pleased, dispersed to the patriotic strains of "The Star Spangled Banner."

The following is a partial list of those present on this occasion:

A. M. Palmer, Louis Aldrich, Edwin Knowles, Frank W. Sanger, Charles W. Thomas, Joseph W. Shannon, De Wolf Hopper, Edwin H. Price, M. W. Hanley, Augustus Piton, Joseph F. Wheelock, F. F. Mackay, Antonio Pastor, Al. Hayman, H. S. Taylor, Theodore Bromley, James L. Carhart, Juliet Durand, Edward J. Hassan, Charles H. Hoyt, Thomas W. Keene, William H. Morton, R. A. Roberts, George H. Zareshides, Kate V. Toncray, W. C. Mandeville, Dickey Martinez, John Farrell, John R. Atwell, C. N. Heuser, Charles Saunders, Mrs. Harley Merry, Bijou Fernandez, Marie Hilforde, Marion P. Clifton, Mrs. Carl A. Haswin, Helen Ottolengui, Charles W. Butler, Mrs. Charles W. Butler, Hattie L. Osborne, George H. Murray, George W. Sammis, E. B. Holmes, Rose Watkins, Mrs. E. M. Post, Gustave Attenstein, Charles Foster, J. L. Mason, Emil Nowark, E. F. Nagle, H. D. Byers, James F. Crossen, Harry Semon, Vincent Kearney, Ben T. Ringgold, L. F. Rand, Mrs. L. F. Rand, E. J. Connelly, Frank Mordaunt, George F. Hasbrouck, A. A. Armand, J. P. Keefe, W. H. Turner, Cecil Kingstone, Charles Drake, Samuel W. Combs, G. Herbert Leonard, J. Hay Cossar, Sheridan S. Block, Ben Tuthill, Charles W. Allison, Thomas M. Hunter, Louis Barrett, Gus A. Stricker, Fred. Hooker, George S. Maddox, Lee Bascom, Warde Bingley, George W. Farren, Harry C. Clarke, Elsie Lombard, John H. Ryan, William F. Owen, Henry Graham, Herbert Millward, Emma Stanley, Richard Marston, D. A. Bonta, George Maynard, Harrison Grey Fiske, Lewis Mitchell, Harry Colton, Lloyd M. Bingham, Harry A. Mcglenen, William J. Fleming, George W. Finck, George Ober, J. Edwin Hall, James G. Peakes, Maud A. Genovesa, George J. Wise, Joseph E. Whiting, Jack S. Sanford, F. M. Kendrick, Jacob Euler, Sr., Jennie Christie, Guido Marburg, Kate Denin-Wilson, Madame Ponisi, J. E. Nugent, Mrs. Louisa Eldridge, Ada Dyas, Harry St. Ormond, Dr. John Lochner, James L. Carhart, Maida Craigen, Edward Siedl, John G. Ritchie, Colonel T. Allston Brown, Frank G. Cotter, Herbert Avling, Edwin Morrison, Ben. W. Singer, Antonio Zaristowski, Ben. Graham, John W. Turner, Harry Holliday, J. P. Carroll, Milton Nobles, W. F. Dickson, Ed. Zimmerman, Neil O'Brien, Edwin Stancliff, Charles I. Fyffe, Palmer Collins, Mary Breyer, J. Vollmann, Mark Price, E. L. Snader, Aug. Toedteberg, Joseph J. Levy, John Leon Vincent, George Kennington, Mary Penfield, Carl W. Aubyn, August Eisner, Mrs. E. L. Thropp, W. H. Strickland, Frank Smith, F. A. Lovecraft, S. L. Pixley, M. Lynch, Joseph L. McDonnell, Mrs. George Morton, George Morton, George Henry, William F. Clifton, Joseph Adelman, Alice Fischer, Alfred Fisher, Jacques Martin, Dora Goldthwaite, Helen Ransome Gurney, Mollie Revel, Mrs. E. L. Vandez, Adele Clarke, John G. Whelpley, Rosa Rand, Kate Singleton, Lulu Jordan Lawrence, Alice Fairbrother, James F. Thompson, Charles P. Currier, Frederick Dorrington, Branch O'Brien, John McKeever, Horace Lewis, Logan Paul, Mrs. Sol. Smith, Albert E. Berg, Frank J. Evans, Ernest Bartram, T. J. Driscoll, Samuel K. Chester, Fanny Cohan, Frank A. Lyon, Louis Carland, William C. Andrews, T. J. Jackson, Theresa Newcomb, S. S. Wilkins, Lawrence Eddinger, Joseph F. Wheelock, Jr., William H. Young, Jerry Cammeyer, Eleanor Merron, Archibald C. Cowper, Maurice Pike, Edward Coleman, Sheridan Corbyn, Benjamin Horning, Harry Watkins, James E. Jackson, Eddie Collyer, William H. Pope, W. H. Rynd, Phil A. Macdonald, Henrietta Scott, P. D. Omerio, Herman Brody, Charles T. Christ, C. Kaltenburg, A. P. Ryder, Eve Scarlett, Frederick Sackett, Fritz Morris, Mrs. Frank G. Cotter, Franklin Bondwalt, Harley Merry, Gustave Frankel, E. F. Gilpin, Alexander Fisher, Graham Henderson, George I. Robinson, Robert Neill, Henry Doblin, Charles S. Dickson, Frank V. Hawley, Will Henderson, W. W. Randall, M. J. Jordan, Howard P. Taylor, John S. Marble, A. W. Stevens, Viola Whitcomb, W. Christie Miller, L. F. Howard, Frank M. Norcross, Edwin Chapman, L. Schaefer, E. Weinberger, Al. Harris, David Waschmann, Essie Tittell, Minnie Tittell, J. D. Walsh, Gus Bothner, Samuel Fletcher, W. W. Allen, Joseph B. Everham, Fred. Peel, William T. Doyle, Fred. A. Du Bois, Charles E. Mills, John Matthews, and O. Kunstler.

REFLECTIONS.

EDWIN ELROY will go in advance of The White Squadron next season.

KATE RYAN, late of the Boston Museum, will be a member of Lewis Morrison's company next season.

W. H. LYTELL, actor and stage manager at Cordray's Theatre, Portland, Ore., has been re-engaged for another season.

GEORGE LOESCH, for four years with W. J. Scanlan, has been engaged to support Mr. Scanlan's sister, Sadie.

THE Lyceum Theatre at Duluth, is represented in New York this Summer by A. W. Little. Mr. W. A. Seely, the manager, being confined to his home by serious illness.

CHARLES SEARON will not be a member of Russell's Comedians next season.

LEW DOCKSTADER is spending the Summer in Parkersburg, W. Va.

WILLIAM L. LYONS will be Pauline Hall's business manager next season.

W. L. GLEASON has signed with The Ensign. Mr. Gleason will act as stage manager and play one of the principal parts.

THE utility of THE MIRROR'S preeminent advertising advantages is shown by the representative nature of its professional cards' department.

A. Y. PEARSON has added another attraction to his already extensive list. Although the new addition is not of a theatrical character, it will doubtless receive a great deal of the energetic manager's attention for some time to come, notwithstanding the fact that Mr. Pearson's partner will share in the management. It is a girl, last Thursday; 8 lbs.

EDYTH CHAPMAN, who has been a leading lady with Daniel Frohman's road attractions for several seasons, will be the leading lady of the Warde-James company next season.

FRANCIS WILSON is playing a successful engagement at the Baldwin Theatre, San Francisco.

PROFESSIONAL cards in THE MIRROR cost one dollar a line for three months.

THE handsome gavel used by President A. M. Palmer at the meeting of the Actors' Fund Association on Tuesday was a gift to the Association from the Baltimore Theatrical Mechanics' Lodge, No. 14, which also presented with it a sounding block of onyx. The gavel, which is of silver, has on each face a gold-chased monogram of the presenting body, and on its side this inscription upon an oval plate of gold: "Presented by Baltimore Lodge, No. 14, T. M. A., to Actors' Fund, May 2, 1892." The gifts were sent to Mr. Palmer, as was also a fine silver water pitcher and cup from Baltimore Lodge, No. 7, Benevolent Protective Order of Elks.

THE graduates of the class of 1891, of the Lawrence School of Acting, have tendered Alice Wambold, late of Eva Mountford's company, a benefit to take place at Miner's Newark Theatre on Wednesday evening, June 15. Among the features Hope Booth and Edwin G. Lawrence will appear in a scene from The Danicheffs.

PURITANIA, with the Pauline Hall Opera company, will come to the Fifth Avenue in the Autumn. Miss Hall, Louise Beardet, and Fred. Solomon have made hits in it at the Boston Tremont Theatre.

THE advantage of THE MIRROR'S professional cards in securing engagement is being demonstrated all the time.

KATIE EMMETT will open the season at the Star Theatre on Aug. 22 in her new Irish play, Killarney, by Con. T. Murphy. Manager Harry Williams is spending a good deal of money on the production. Miss Emmett has composed the words and music of a few catchy songs, which she will sing in the play. The company will be an excellent one.

W. A. EDWARDS, manager of The Cruiskeen Lawn, says that the company opened in San Francisco last week and made one of the biggest hits ever known there. The regular season will begin on Sept. 12 at La Crosse, Wis. With the exception of a two weeks' vacation, this company has played continuously since Aug. 17, 1890, and the time is booked solid to May 1, 1893, many of the week stands being at better terms than could be secured at the same houses last season.

A NUMBER of our professional card advertisers last week signed contracts for next season.

E. R. ADAMS sang Harrison Millard's ballad "Waiting" with fine effect, last week at the Windsor Theatre.

GUIDO MARBURG, who worked with the utmost energy and efficiency for the Actors' Fund Fair for three months, is going to Shreveport, La., to spend the Summer.

WILLIAM J. GILMORE has been relieved from the lease of the Central Theatre property, Philadelphia, for which he had a six years' lease at an annual rental of $17,000 and a yearly insurance tax of $600, and its owner, Thomas Howard, has decided that a successful amusement building could not rise from its ruins, as people would avoid the fated spot. Within thirty years four theatres have been burned upon the site, with a loss of thirty-nine lives.

THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CASINO—The Vice Admiral, 8.15 P. M.
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PROCTOR'S—Jed Prouty, 8 P. M.
PALMER'S—Jupiter, 8.15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

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"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

IMPORTANT QUESTIONS.

THERE were two important subjects touched upon at the Fund's business meeting last week.

One was the First Vice-President's motion to refer to the committee on the revision of the act of incorporation and by-laws the question of cutting off from the Fund's charity persons that are now held to be eligible to it, but whose trades unions forbid them to render service gratuitously to the Actors' Fund at its benefits.

The other was the question, asked by an estimable actress, whether it was not possible for the Fund to devise some means to protect actors from swindling managers.

The interest and the applause with which these matters were received by the members of the Association sufficiently indicate the sentiments of the profession toward them both.

Mr. ALDRICH's motion, which was carried unanimously, was directed against the musicians and stage-hands, who have always called upon the Fund for aid but who have frequently declined to give their services for benefits on the plea that it is contrary to the rules of their unions. The President's annual report disclosed that seventeen musicians and eleven machinists and stage-hands were indebted to the Fund's bounty last year, or not far from six per cent. of all those to whom relief was granted.

It is only by applying the broad and elastic terms of the Fund's charter that musicians and stage hands come under the head of professionals, anyway. Assuredly, if they are unwilling to do their share to sustain the organization, or if they are indisposed to amend the prohibitory rules of their unions, these classes should be barred completely from receiving assistance from the Fund. That is a step that THE MIRROR has advocated strenuously for some time past.

But the subject raised by another section of Mr. ALDRICH's resolution, and referred also to the committee on revision, "to formulate a plan creating a beneficial or preferred membership, whereby actors and actresses, by paying a larger amount of annual dues, may in age or need, receive a small annuity," is one of grave importance, threatening as it does a radical change in the spirit and the original purpose of the Fund.

The pension or annuity plan was a part of the scheme of the defunct American Dramatic Fund. Although its membership was small and its possessions aggregated more than $60,000, the annuities were beggarly and the Fund, at the time of its dissolution and division, had long ceased to be of the slightest benefit to anybody.

The Actors' Fund, on the contrary, was formed to dispense charity—not to be a mutual benefit investment institution—and its remarkable and increasing success has been due chiefly to the breadth of its eleemosynary work, which appeals to the sympathies of profession and public alike.

Introduce the annuity system (whose adequacy, considering the present and prospective resources of the Fund would be limited, necessarily) and this radiant and irresistible claim of the Fund to support would become impaired, in all probability. Besides, the insurance companies, with their vast capital, offer facilities and advantages to those wishing to purchase substantial annuities, that the Fund could not hope to duplicate.

As for Mrs. SOL SMITH's timely question, the President's advice to the profession to agitate for a State law that shall make the luring on the road, under false pretences, and the stranding of a company a criminal misdemeanor, is excellent. It is only by such a law that this shameful form of swindling can be stopped. For many reasons actors cannot previously ascertain the reliability of all managers before accepting engagements, and as engagements are scarcer than actors it must remain an easy thing for the swindling managers to ply their nefarious trade at the expense of too-confiding professionals unless suitable legislation shall be procured.

If it is the desire of the profession, THE MIRROR will be glad to undertake to get a suitable bill drafted and to have it presented to the Albany legislature early in its next session. In view of the success of the SHEIN bill, which became a law in spite of an opposition that will not be encountered in this case, the outlook for remedial legislation is promising. We shall be pleased to receive the wishes of members of the profession.

PERSONAL.

HOLLYWOOD.—Lotta Hollywood, who has been engaged for Anderson's Two Old Cronies, has gone to her home in Indianapolis.

LIDDY.—Gertrude Liddy has signed with the Siberia company. Miss Liddy will spend the Summer with her parents in Baltimore.

KEENE.—Thomas W. Keene was in the city last wek. Mr. Keene, who is in the best of health, will open his next season on Sept. 1.

OSGOOD.—Whiteman Osgood, who retired from the stage in 1889 to study law, was awarded second honors and the degree of LL. B., at the Commencement of the Law Department of Columbia College. Mr. Osgood was a member of the editorial staff of the Washington *Star* before entering the dramatic profession.

DONALDSON.—Drew Donaldson has been re-engaged at the Casino. She sailed last week on the *City of Paris*, and will study in Vienna three months after seeing the sights in London and Paris.

PERUGINI.—Signor Perugini has gone to the seaside for surf-bathing and ozone.

LEWIS.—It is likely that Jeffreys Lewis will bring back from Europe one or two new emotional dramas. Her starring prospects for next season are of the brightest.

DARMSTADT.—Prince Henry of Hesse-Darmstadt, aged fifty-two, whose life has been devoted to gallantry, has astounded royalty by marrying Fräulein Milena, a member of the Grand Ducal Opera company, upon whom he has danced attendance for some time. It was rumored some time ago that the Prince would wed this charming actress, but the arguments of Queen Victoria against it on her latest visit to Darmstadt were supposed to have been effectual, as after her departure the Prince seemed to have overcome his infatuation. The bride is a beautiful woman of twenty-five, celebrated for her acting of passionate parts. She is dark, of fine figure, and has a most remarkable head of wavy hair.

BURROUGHS.—Agnes Burroughs, who received enthusiastic praise from the critics for sympathetic acting as juvenile lead with Madame Janauschek last season, and Marie Burroughs, who so ably supported E. S. Willard, are sisters. Agnes Burroughs is in the city and will remain here until the middle of July. Since the closing of the Janauschek season in Newark on May 14, she has received some excellent offers, but has not yet signed.

AISTON.—Arthur C. Aiston, who will manage Jeffreys Lewis next season, declined an offer to go with Alexander Salvini. Mr. Aiston's work with Maude Granger last season won him much attention. During the greater part of the tour he undertook all the responsibilities of the management.

BERGER.—Fred. G. Berger is spending the summer at his new country place near Tarrytown-on-the-Hudson.

GLENDINNING.—John Glendinning was one of the actors that sailed for Europe on Wednesday. He will remain abroad until August.

ALBERTON.—Laura Alberton has returned to the city after a prosperous season in the far Northwest.

JEPSON.—Edwin C. Jepson and his bride have bought a house at Baldwin's, L. I., from whence Mr. Jepson, looking as brown as a farmer, makes periodical trips to the city. He will continue with Charles Frohman next season, although it is not yet settled which attraction he will handle.

HASTINGS.—Vesta Hastings returned from Europe on Saturday.

GOODALE.—George P. Goodale, the able dramatic editor of the Detroit *Free Press*, is in the city, making his annual visit.

KNOTT.—Roselle Knott, who made a distinct success last season as Diane in Paul Kauvar, has been engaged by Augustus Piton to play the leading part in The Power of the Press.

TITTELL.—Charlotte Tittell will spend the Summer in France.

SHERIDAN.—Emma V. Sheridan has come to New York to attend the meeting of the Alumni of the American Academy of the Dramatic Arts. Miss Sheridan says that she has almost fully recovered from the effects of her long illness.

MORTON.—William H. Morton, who has been manager of Herrmann's Theatre since its opening, did not resign his position, last week, as stated by the daily papers. He and Professor Herrmann came to an arrangement by which Mr. Morton remained at the theatre until it closed last Saturday night. Mr. Morton has not yet announced what his plans are for next season.

WINSLOW.—Herbert Hall Winslow intends to devote himself almost exclusively to what is termed "straight comedy."

STETSON.—John Stetson, of the Globe Theatre, Boston, will sail for London shortly.

ABBOTT.—Charles Abbott, of Abbott and Teal, has returned from Boston, where he went to see Little Tippett produced at the Museum. He will spend the Summer at Long Branch.

MASSEN.—Mr. and Mrs. Louis F. Massen (Marie Burroughs) will leave on Wednesday for Martha's Vineyard, where they will spend the Summer.

MACKIE.—James B. Mackie will spend the Summer at Peck's Island, Maine.

HUMPHREYS.—William Humphreys has signed with the Walker Whiteside company.

HASSAN.—E. J. Hassan, very much sunburnt, was in town last week for a day. He is now at his farm at Silver Sands, New Haven.

MOREHEAD.—George Morehead has signed for The Silver King company.

GORMAN.—Richard Gorman may star in a dialect comedy next season.

ELMA.—Lillian Elma, a pretty girl and a graduate of the National Conservatory of Music, is the understudy for the role that Nina Bertini is playing in King Kaliko.

PERKINS.—Walter Perkins, the comedian, is resting at Biddeford, Maine.

VEHON.—Beatrice Vehon, a Chicago girl, has achieved a triumph at the Royal Court Theatre, Stockholm. She is said to have a very clear and high soprano voice.

MORDAUNT.—Frank Mordaunt is spending the Summer at Long Branch. He was in New York, however, last week to attend the Actors' Fund meeting at Palmer's Theatre. Mr. Mordaunt's health is much improved.

BERNHARDT.—Sarah Bernhardt has painted a landscape that will be exhibited at the World's Fair.

SANGER.—Eugene B. Sanger, a clever young actor who has been for several years with E. H. Sothern's company, has become a mimic. He will probably appear on the roof of the Madison Square Garden this Summer, and give imitations of leading French, English, and American actors.

GILLETTE.—William Gillette is in Paris. He will not return until the Fall. He is at work on two or three plays, but most of his time is devoted to adapting a comedy by Alexandre Bisson.

MAGNUS.—Julian Magnus is at his Summer place at Fort Hamilton. The tour of the Marie Wainwright company will not begin until after election.

PARKER.—George Parker will sail for Europe soon.

BROOKS.—Claude Brooks has commenced suit against the management of the King Kaliko company. He claims that they have not fulfilled their contract.

HARDIE.—William Hardie will arrive in New York from Europe the latter part of the month.

ÆSOP UP TO DATE.

V.

A Hunter, pretending to great boldness and ridiculing what he termed the fears of another, was searching for the tracks of a lion. Asking a man felling oaks in the forest if he knew where the lion's lair was, or had he seen any marks of his feet, the woodcutter replied: "Yes, and I will at once show you the lion himself." The hunter, turning very pale, and his teeth chattering from fear replied: "No, thank you. It is his track only I am in search of, not the lion himself."

LOUIE K. QUINTEN.

THE MIRROR's first-page portrait this week is that of Louie K. Quinten, a clever little actress and singer who has been connected with the stage since childhood.

Miss Quinten has been a member of some of the best stock and traveling organizations in this country during her professional career. She played leading soubrette parts in the stock in Montreal, Cincinnati, Louisville, and Galveston for several seasons, and left this line of employment only to head an organization of her own, playing comic opera on tour through the country.

Miss Quinten originated the grotesque comedy part of Tabitha Tittleback in Frank Daniels' Little Puck, introducing the divided skirt. She afterward joined Henry E. Dixey, successfully assuming the role of the Duchess in Adonis. For a number of seasons she played leading business with Barry and Fay, appearing as Mrs. Muldoon in Irish Aristocracy and as Mary Ellen Ryan in McKenna's Flirtation. The season of 1891-92 she was the Violet in Hoyt's A Tin Soldier, and made a pronounced hit, receiving praise from the press throughout the country. Last season she gained favor as Biddy McShane in The Waifs of New York.

Miss Quinten has a high soprano voice, well cultivated. She easily assumes comedy, character, sentimental, or dialect parts.

AN ACADEMY OF OPERA.

There is always room for the man with an idea. Professor Frank Van der Stucken, of this city, has an idea that promises good results.

"I purpose," said he to a MIRROR reporter, "to open an Academy of Opera at Chickering Hall, in October, 1892. I had supposed that such an enterprise existed somewhere in the city, but find that it will be a novelty."

"There are in every great city," continued Professor Van der Stucken, "many excellent singers, in concert or in church, whose ultimate ambition is the operatic stage. Their circumstances compel them to retain their places in concert or in church choirs, and they cannot therefore enter the direct training they need upon the stage. To all such, and to professional opera singers who wish to add to their repertoires in English, and in fact to all singers—not novices—who would like to study opera the Academy of Opera will appeal."

Prof. Van der Stucken will personally supervise the rehearsals and take charge of the musical department of the organization, while a competent stage director will attend to the histrionic education of pupils. A fencing-master and *répétiteurs* will also be connected with the institution.

During 1892-3 the operas of Carmen, Martha, Faust, The Bohemian Girl, Il Trovatore, Fra Diavolo and Cavalleria Rusticana will be in study, their selection being due to the fact of their general familiarity and their place in the repertoire of every leading company. And it is the design of the director to bring out these operas during the season in order to introduce such members of the Academy as seem best fitted to appear in public. The regular rehearsals will be held at the auditorium and on the stage of Chickering Hall, but for general rehearsals and performances a well-equipped theatre will be taken.

Professor Van der Stucken is well known in New York as the conductor of the Arion Society. Before coming to this country, some years ago, he was an opera director in Breslau, Germany. He enjoys distinction from the fact that he was the first musician to introduce and popularize in America the notable work of its own composers, which he did at Chickering Hall in recitals that are well remembered by the *cognoscenti*.

JEFFREYS LEWIS' TOUR.

Jeffreys Lewis' most successful work as Lady Annerly in Mr. Potter of Texas last season furnished an index to what may be expected of her next season, when she will venture as a star.

Miss Lewis will return from London early in July, and after a short sojourn in New York will go to San Francisco, where her season will open with an eight-weeks' engagement at Stockwell's new theatre. Thereafter she will tour the large cities. She will be directed by Arthur C. Aiston, a rising young manager.

Miss Lewis will introduce a new and strong play, but she will also use Forget-Me-Not, La Belle Russe, and one or two others in which she has been seen to the greatest advantage.

THE USHER.

When Joseph Jefferson, last Tuesday, facetiously called attention to the superiority of the actor's condition to-day over his condition in the so-called palmy days, he spoke of a fact that he and all the other veterans that are experts on both periods thoroughly know and well appreciate.

General Sickles, too, on the same occasion uttered a palpable truth when he referred to the wonderful theatrical development of this country, which has given to hundreds of towns theatres of which any community might be proud.

But neither Mr. Jefferson nor General Sickles referred to another fact, and one on which we are not able to plume ourselves similarly.

They neglected to say that the development of the drama and of acting has not kept pace with the development of the business side of theatricals. In other words, good plays and good actors have not multiplied so rapidly as good theatres.

✤

The literary and the histrionic supplies have not increased correspondingly with the demand during the past decade.

How could they? The growth of American theatres has been amazing. It has trebled the list in ten years. This abnormal condition has created a market for stars and combinations altogether disproportionate to the number of stars and companies of the best, or even of the average grade of merit.

The mere demand for histrionic ability has not influenced the supply, which has continued to expand solely on normal lines. But it has stimulated a multiplicity of strange, new growths that have served the purpose of filling the gap, if not of filling the theatres.

To particularize, there are, at the present time, two fields of dramatic endeavor that are singularly barren—dramatic composition on the one hand, and tragic impersonation on the other. Nearly every star is hunting for a play of sterling merit, as well as of drawing qualities; and the colossal roles of the legitimate drama are voids that cry to be filled.

Never was there better opportunity for the coming dramatist to come; never was the time so ripe as it is now for the genius to appear who is capable of illuminating the Shakespearean heros.

As Jefferson and Sickles pointed out, the professional conditions are most auspicious: the actor has awakened to the benefit and the strength of intelligent organization; the public patronizes amusements with greater zest and generosity than ever before in the history of the world. All that is wanted is genius and the works of genius to bring the laggard departments of the stage to an equal importance with that of the commercial development of the American theatre.

✤

For the present, at least, no more descendants or relatives of the late J. K. Emmet will star.

Theodore M. Brown writes from somewhere in Colorado: "In a recent issue of THE MIRROR a paragraph reads that 'a nephew of J. K. Emmet intends to star as Fritz No. 3.' To the best of my knowledge I am the only nephew of the late actor on the stage, and I have never made any such statement or had any such idea."

Mr. Brown's denial affords a distinct relief, wherefore it is hailed with joy unbounded. "The Handglass," in which the paragraph appeared, must have been joking. It's a way "The Handglass" has, I believe.

✤

Henry Irving's season at the London Lyceum has not been so disastrous as the season at many of the other theatres, but I hear that it has been a losing one.

The blight that has fallen upon the English theatrical world has spared no managers.

When Irving comes to America—and what foreign actor is as welcome as Irving?—he will recoup his losses in no time.

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The reception tendered to President A. M. Palmer at the two Actors' Fund gatherings last Tuesday fell nothing short of an "ovation," to borrow an incorrect but expressive term from the reportorial vocabulary.

Several times, both in the morning and in the afternoon, Mr. Palmer was greeted with salvos of applause that bespoke the hearty affection in which the man, and the honest appreciation in which the man's unselfish work for the welfare of the profession are held by the intelligent and thoughtful body of actors.

Mr. Palmer deserves all the honor that can be shown him, for a more sympathetic, disinterested follower of the theatre does not live. He has given his time to the Fund and its work to the neglect of his own business affairs, and he has always been willing either to lead or to follow wherever the profession's dignity, benevolence and social advancement were at stake.

The profession has no truer and no better friend and champion than Mr. Palmer. And the profession realizes that fact fully, as last Tuesday's scenes of enthusiasm and personal compliment strikingly and gratifyingly illustrated.

The journalistic curs that snap and snarl at everything and everybody worthy of the actor's respect have no sympathizers among the solid, substantial element that represent professional opinion. They have snapped and snarled at President Palmer's heels for some time past (for one reason, because he declines to feed them) but their noisy attentions have had no effect upon him or upon his brethren.

GOSSIP OF THE TOWN.

THE St. Felix Sisters have contributed $50 to the Actors' Fair fund.

FRANK E. BAKER, leading man for Ole Olson, has been re-engaged.

HOWARD KYLE, who was with the Modjeska company last season, sailed with De Wolf Hopper for Europe on June 8.

AUGUSTUS PITOU has engaged Edward J. Morgan to play Captain Noah Walker in Across the Potomac next season.

HARRY LEE CONNORS has been engaged as advance agent for the Richard Anderson Indian Hero company, which will open its season on Sept. 25.

LYDIA VEAMANS and her husband, Frederick J. Titus, have been engaged to appear in the Madison Square Roof Garden entertainment, beginning on June 20. The clever chanteuse will unquestionably make a hit with her new audiences, for she is unique and unrivalled in her refined and artistic specialties.

MANAGER H. R. JACOBS has tendered the use of his fifteen theatres for benefit performances for the Titusville and Oil City flood and fire sufferers, the entire gross receipts to be donated to that purpose. The generosity of the offer speaks for itself.

THE PAY TRAIN'S intended tour of England has been postponed for a year.

WALTER L. MATHEWS' play, Nature, was so well received in Louisville that the young actor is negotiating for its production in New York.

THE Butler, Pa., Lodge of Elks donated $200 to the Oil City and Titusville flood sufferers, and are raising more funds for the afflicted region.

MAY AND AFFIE WARNER have signed with the Miller-Calhoun Opera company, which has just closed a successful season at Montreal.

NEWTON BEERS is reported to have met with much success throughout Iowa, Wisconsin, and Minnesota. He will open his next season on Aug. 8 at Columbus, Ohio, in Eloped with a Circus Girl, under the management of Sam Myers.

JOHN J. COLLINS, who was last season business manager of Charles Frohman's Boston stock company, has been engaged to hold a similar position with Ramsay Morris' Comedy organization.

DURING Miss Marbury's absence in Europe, Ramsay Morris has taken for the Summer a portion of her offices at 21 West Twenty-fourth Street.

A RAILROAD TICKET will open its season at Columbus, Ohio, on Aug. 15 at the New Grand Opera House. The management have engaged the following strong company: Mrs. George S. Knight, Alma Earle, Dora Webb, Mary Stuart, Anna Bruce, Emily Sanford, Nora Strong, Charles Burke, Louis Wesley, Willard Simms, Harry Clay Blaney, and the Manhattan Quartette. A practical electric street-car will be used in this production.

H. R. BRENNAN and wife, Minnie De Lange, sailed for Europe, last week, where they will spend the Summer, returning to open their next season on Sept. 5.

JAMES H. BAKER, the MIRROR correspondent at Oil City, Pa., writes: "The flood and fire at this point have caused no loss whatever to the dramatic profession."

LINCOLN J. CARTER'S Fast Mail will remain out until July 4, closing at Racine, Wis.

RAY L. ROYCE in Tom's Vacation will remain out until about July 7, closing at Ripon, Wis.

EDWARD ADAMS, who was with Fanny Davenport last season, is receiving great praise for his work in his specialty, Carmencita up to Date.

AUGUSTIN DALY has been blackballed by the Garrick Club of London; and thus is Rudyard Kipling avenged.

IN an English provincial theatre recently at the close of an act the curtain was lowered, but caught and remained high enough to disclose the solitary dead man who had met his fate in the play a moment before. All endeavors to lower the curtain failing, the actor came to life and in sepulchral tones remarked as he angrily dragged the curtain to the stage: "No rest even in the grave."

CLARENCE BENNETT'S company closed a successful season of forty-two weeks at Burlington, N. J., June 11, with a benefit performance of Hamlet tendered by the members of the company to Mr. Bennett. On the evening of June 4 a complimentary banquet was tendered to James W. Girard, of this organization, at Girardville, Pa., by Mr. Bennett and his stage associates, prior to Mr. Girard's departure to fill a Summer engagement.

THE Grau Opera company will close their engagement at Charleston, S. C., on Saturday night, and will play the rest of the season at Memphis, opening at East End Park in that city on June 26.

JULES GRAU claims to have arranged with Goldmark and Conried for the exclusive rights to produce their operas in the South next season. Mr. Grau intends to have two companies in the field.

LIZZIE DALY and Little Viney have been re-engaged for Tony Pastor's Fall tour.

JAMES W. HARKINS, JR., who resides at Worcester, Mass., is now at his home putting the finishing touches to his new drama, The White Squadron, which will be produced at the Fourteenth Street Theatre on Aug. 15.

MASTER JOSEPH MAERZ.

Buffalo is very proud of Master Joseph Maerz, or "Little Joe," as he is popularly called, the son of A. J. Maerz, superintendent of the art department in the Buffalo *Courier* Lithograph Company. The boy is a pianist of brilliant promise. It is not claimed for him that he is a prodigy of startling gifts, "but we do claim for our young friend," says his biographer, "that he is among the highly gifted ones, his musical tendencies being far removed from the infantile, high above the juvenile. Rather they are indication of an inward prompting to something more mature, a condition of greater development." Young Maerz was born in Buffalo Dec. 23, 1884. When six years of age he was discovered soberly mounted on the piano stool, gravely picking out the melody in a study by Bach, upon which his elder sister had been hard at work the day preceding. The precision and expression with which he rendered the exercise created amazement, and he was at once put into the hands of Mary J. Howard, principal at the Buffalo School of Music, whose wonder has steadily grown at his gifts and progress. "Little Joe" has made several public appearances, but his friends seek to reserve his forces for timely development. His improvisations are remarkable for legitimate merit.

THE benefit to William Mestayer at Palmer's, last Wednesday, was not a benefit, in point of fact, as the receipts fell short of the expenses. Several of the volunteers also failed to appear.

YORK, Pa., is to have a better theatre. The building in that town owned by the Opera House Association is to be remodeled and enlarged. It will seat 1,500 people when finished.

AFTER a highly successful season of ninety-three consecutive weeks, The Limited Mail closed season in Minneapolis on the 4th inst.

VICTOR H. AMBOS, of Sol Smith Russell's company, is spending the Summer at his home in Columbus, Ohio.

SADIE FARLEY, the leading lady of Ramage's Standard Theatre company, presented her husband, John W. Barry, with a twelve pound boy on the 2d inst., at their residence in Terre Haute, Ind.

ISAAC POTTS, of Columbus, Ohio, will go in advance of Dan'l Sully next season.

THE rear wall of the Opera House at Pottstown, Pa., collapsed on Wednesday last, causing $5,000 damages. The accident occurred by excavating, to remodel the house, too near the foundation. Nobody injured.

LEWIS E. KERR has resigned his position at the St. Cloud Hotel, Newcastle, Pa., and will return to Al. G. Field's Minstrels as bandmaster during the coming season.

A DELEGATION of twenty Elks from Knoxville are attending the session of the Grand Lodge at Buffalo.

CHARLES F. HOFFMAN, who has just closed a forty-four weeks' engagement as business manager of the Kittie Rhoades Comedy company, has accepted a position with Ford's Opera company.

JOHN WILLIAMS, who described himself as an actor in the Bijou Theatre in Philadelphia, complained in a court of that city that Samuel Barrows, a boarding-house keeper, had assaulted him without cause, knocking him down and causing a fracture of the coccyx bone. A warrant was issued for his assailant.

THE fire in the Middlesex Music Hall, Middletown, Conn., last week, was caused by defective insulation of the wires in the switch table put in by a New York firm. The work of rebuilding the damaged portion of the house has begun, and this fine theatre will be ready for reopenining September.

IT is said that Mrs. W. J. Florence contemplates having The Mighty Dollar rewritten, and that she may appear in it.

BOB EDESON is resting at his Summer place in Glen Cove, L. I., where he enjoys life with a horse and a boat.

THE Eleventh District Civil Court in this city was the theatre of a suit brought by Sadie Martinot against Ludwig Jarbeau, Friday. Miss Martinot last Winter ordered of the defendant a wig of the finest quality, to be worn in Madame La Pompadour. The price asked was $100. When the wig was delivered, Miss Martinot paid $50 upon it, but found that it was not what she had ordered, and that it was a misfit. Before another wig was made, the season was over, and Miss Martinot sued to recover the $50 paid. Justice Murray reserved his decision.

THE Eldorado spectacle, Egypt Through Centuries, on the Palisades at Hoboken, was introduced Friday night after several postponements. It shows a large and well-trained ballet, two novel star dancers—a man and a woman—and in caravans, tableaux, etc., is very elaborate.

J. M. HILL was again examined in supplementary proceedings on Friday to ascertain if he had any property to satisfy a judgment of $1,221 which John G. Weaver, Jr., and others obtained against him for money lent. The only new thing developed at the examination was a statement by Mr. Hill: "But for my ability to borrow money I would be penniless."

GRACIE EMMETT has been engaged for the soubrette part in J. W. Summer's production of Jerry.

THE following people have been engaged for the production of The White Squadron at the Fourteenth Street Theatre on Aug. 14: Robert Hilliard, William Harcourt, Oscar Eagle, Elmer Grandin, Byron Douglass, Graham Henderson, Mrs. Louisa Eldridge and May Gallagher.

AL. G. FIELD has been seriously ill since his return home to Columbus, Ohio., but he is now much improved.

NESTOR LENNON is in Philadelphia undergoing treatment for a slight optical trouble. Mr. Lennon returned from London a short time ago, where he had been playing. He will join Eugene Tompkins' forces next season.

LILLIAN LAWRENCE, leading lady of the Memorial Theatre, Soldiers' Home, Dayton, Ohio., made a decided success as Lady Teazle on the opening of the stock company's season on the 6th inst.

J. J. LEVY, who has been connected with various prominent theatrical enterprises, has been appointed passenger agent of the Chicago, St. Paul and Kansas City R. R., with headquarters at 343 Broadway.

W. R. WILLIAMSON, of the Grand Opera House, Huntington, Del., is in this city. Mr. Williamson will spend the Summer at Ocean City, N. J.

SIDNEY R. ELLIS has abandoned his intended trip to Europe in order to give his personal attention to his next season's ventures.

LAURA LORRAINE, soubrette with the Gus Williams company, will spend the Summer with her parents out West on their stock farm.

JUDGE FESSENDEN, of the Supreme Court of Massachusetts, has granted Elsie Gladys Anderson an absolute divorce from Carl H. Anderson. Mrs. Anderson was leading soubrette with the Lothrop stock company.

BARON DE GRIMM, who has designed the costumes to be used in Sadie Scanlan's production of Nora Machree, has expressed a desire to furnish the models for the scenery, in order to insure complete harmony. It is likely that he will be given the opportunity.

MANAGER ARTHUR O'NEILL, of Charleston, S. C., while completing his bookings in this city will organize a grand opera company to play at his house the coming Winter.

EDWIN ARDEN'S tour in Eagle's Nest has been booked solid for thirty-five weeks the coming season by Manager W. A. Edwards. There are but two weeks of one-night stands. The printing is particularly fine, and the scenery, painted by John Mohn, will be carried complete. The following actors comprise the company: Frank Losee, Marion Elmore, Harry Mack, W. H. Stuart, John P. Loughney, J. H. Ryan, John Williams, Mary Ryan, and Blanche Metcalf.

WILLIAM J. MARSHALL, an old-time theatrical man, is managing a company with a novel purpose. It is called the Tramp Novelty company, and after playing the week of June 20 at the Roumania Theatre, in the Bowery, it will start on foot, the objective point being Chicago. It is said that the long pedestrian trip is the result of a wager that a company could not be organized to travel in this way, playing at towns on the road. The "transcontinental pedestrienne," Zoe Gayton, will be the leading figure in the troupe, which will also include John and Annie Esteps, John Shea, Earle Roy, Bessie Barton, Franklin and Gorman, the Cusick Family, and an Indian orchestra.

DYEING AND CLEANSING.—Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 E. 15th St., bet. Broadway and 5th Ave.

1892 Tour of the Brilliant, Magnetic Artiste. 1893

JEFFREYS LEWIS

SEASON OPENS AUG. 1, 1892,

WITH AN EIGHT WEEKS' ENGAGEMENT AT

Stockwell's Theatre, San Francisco, California.

TOUR OF THE PRINCIPAL CITIES TO FOLLOW.

Managers send open time to **ARTHUR C. AISTON, 39 East 18th Street, New York.**

MR. MORRIS' COMEDY COMPANY.

Ramsay Morris has been for some months laying plans that will bring him to the front next season with a comedy company of his own which, judging from his plays and players, ought to be one to find ready appreciation. Mr. Morris has been for some years connected in a managerial way with the principal productions of Daniel and Charles Frohman, and has therefore had ample opportunity to study the taste of the public. Aside from this his acquaintance with managers and critics is most extensive, and as he has always represented strictly first-class attractions, the two classes mentioned may feel confident that he will not fall below his past standard. Speaking to a MIRROR representative regarding his plans, he said:

"You can be certain that I will do everything to make my company and productions as nearly perfect as possible. I think there is ample room for a high class comedy organization, and that is precisely what I am going to have. For over a year I have been considering the matter, and I have read plays *ad infinitum*. The plays, as you know, are the most potent factors in an enterprise of this kind. The highest-priced actors, I need scarcely say, will not draw their salaries in pieces which the public does not want. I have therefore made it a point to first get my comedies.

"Just now I am carefully selecting actors to fit the various roles. I have already engaged John Glendinning, whose recent local successes in Friends, The English Rose and other pieces have made him much sought after. George Giddens, the well known English comedian and character actor, is also under contract to me. He made the hit of the Charles Wyndham company on its last two American tours, and is now with Wyndham in London.

"Elsie de Wolfe is another member of my organization, and as I am to do only comedies she will be quite in her element. Her forte is essentially light comedy and sentiment. I saw her two years ago in The Circus Rider, Happy Pair and School for Scandal, and made her a proposal then to appear in a company which I contemplated organizing. She refused to listen to it, as she had no desire to appear on the professional stage. Ten days ago I made her a proposal by cable which she accepted. She remains in Paris until August, and then comes back to join me. Her appearance in Thermidor was a mistake, for the reason that she was cast entirely out of her line. The experience, however, did her good, and she was universally commended for the intelligence of her efforts, her grace, refined manner and delightful diction. Critics, I am confident, will view her in quite a different light when they see her work next season, for the reason that she will be so cast as to bring out what is best in her. I have no doubt whatever of her success.

"By the bye, Mrs. E. J. Phillips, who has been for a long time connected with A. M. Palmer's stock company, will also be with me. She is so thoroughly well known in New York and the larger cities that she needs no words of commendation. Reub. Fax, likewise of Mr. Palmer's organization, and who was the clever delineator of the negro servant in Alabama, has also joined me. Helen Stuckwell, a pretty and very clever girl, Harry Pearson, Joseph Carlon, and others with whom I am now negotiating will be added to the list.

"I shall carry my own scenery and accessories. At present I have five comedies, foreign and American. My first piece will, I think, be one that has had a run of more than five hundred nights in Paris. I shall open in October, and am booking time rapidly at my office, 21 West Twenty-fourth Street."

THE WAGNER AND REIS CIRCUIT.

M. Reis, representing the oil region circuit—possibly the best known of all the theatre combinations—is at the Morton House. There is hardly any one connected with the profession who is not thoroughly familiar with the enterprises conducted by Wagner and Reis, so long and so successfully has the firm been in existence. Last year they added to their list the Wieting Opera House, at Syracuse. The house was at that time very much run down and had been a loser for several years. Every one predicted failure for Wagner and Reis. The result of the experiment, however, proved that good management was all that was needed, as the Wieting Opera House for the first time in years shows a profit on the season said to be $10,000. Erie has also done a large business this season and the other houses are as prosperous as ever.

WINONA'S HANDSOME THEATRE.

On Nov. 2, 1892, Winona, Minn., will open one of the finest opera houses in the Northwest. A syndicate of Winona capitalists have subscribed the necessary amount, $75,000. The plans were drawn by Oscar Cobb, the Chicago architect, and are complete in every detail. The contract was let the latter part of May. The building will have steam heat and electric light, will seat 1,200 people, and will be used exclusively as a theatre. It is well located, being on the electric road, and adjoining The Winona, a new $150,000 hotel. E. K. Tarbell, landlord of this house, has been elected manager. He is a hustler. The dimensions and description of the house are as follows: Building proper, 75x120; auditorium on ground floor, 63x75; four boxes on a side, parquette, dress circle, balcony, and gallery. The chairs will be 22 inches wide, and elegantly upholstered; stage, 40x75; proscenium opening, 36 feet; height, 65 feet. Twelve dressing-rooms, twenty-four sets of scenery, scenic storage room, music and minstrel room under the stage. The main entrance will be tiled. The decorations, carpets, draperies, etc., are in perfect keeping with the rest of the house.

TREASURER MAGUIRE'S BENEFIT.

Tom Maguire, the popular treasurer of the Fourteenth Street Theatre, will enjoy a benefit Wednesday night. The event will witness the reunion for the first time in ten years of Luke Schoolcraft and George Coe in Sister Didmus's Party, the sketch that made them notable. Others who have volunteered are: Jennie Yeamans, Fanny Beane, Florence Evans, Mlle. Attillie, Señorita Gautier, John W. Ransone, Andrew Mack, the Quaker City Quartette, Richard Graham, John Perri, Edward Hanson, Harry Ernst, Oley Shattuck, Nat Haines, Dan Williams, John Gilroy, John W. Wilson, Gus Pixley, William Wheeler, Walter Jones, Bennie Grinnell, Jack Slavin, Sam Marion, George Booker, Jim Ward, Joe Felan, J. W. Goodwin, Manning and Davis, Hawley and Doyle, Walter and Manning, John Williams, Joe Jackson, William Mack, and a dozen representative dancers in a challenge dance.

EDWIN FORREST LODGE'S OUTING.

The Edwin Forrest Lodge of the A. O. O. F. held their first annual outing at Bayside, Long Island, on Sunday, under the successful management of the committee appointed to take charge of the affair—Lester Gurney, Harley Merry, and J. W. Shannon.

The party, to the number of sixty or seventy ladies and gentlemen, left the city on the 9:20 train, and on arriving at Bayside were driven to Crocheron's Bayside Hotel. At eleven o'clock they sat down to an excellent breakfast.

The rest of the morning and the afternoon was given over to all sorts of out-door sports. Base-ball, quoits, bathing, boating and swimming served to pass the time pleasantly, and at three o'clock the great feature of the day—the "bake"—was announced.

The party gathered around the baking oven and watched with delight the preparations necessary for the successful carrying out of a genuine Rhode Island clam-bake. Clams, lobsters, spring chicken, sheepshead, crabs, asparagus, sweet potatoes, and everything else needful were liberally piled on the heated stoves, and then covered with seaweed and canvas and left to bake away until ready.

At the appointed hour the entire party was served in the long pavilion on the water side, and to music and merry laughter the tempting viands were quickly dispatched. The bake was under the personal supervision of Jesse O. Crocheron, of the Brower House, New York.

During the feast President Edwin Knowles made a brief address, in which he stated that as the occasion was the first outing the lodge had taken he took the opportunity to propose the health of its first president, Louis Aldrich. The latter responded in a few happy words, and all went merrily to the close.

The base ball game played in the forenoon attracted much attention and some wonderfully amusing plays were made. H. S. Taylor and Joseph A. Wilkes engaged in a skiff race and Palmer Collins and "Pop" Fisher amused themselves in the waves.

After the bake Lou Royce sang "Waiting" delightfully and for an encore, "La Polonaise" in Spanish.

Among those present were: Louis Aldrich, Mr. and Mrs. Edwin Knowles, J. D. Walsh, Annie Morton, Lester Gurney, Helen Ransome Gurney, H. S. Taylor, J. W. Shannon, Ruth Carpenter, Frank A. Lyon, Palmer Collins, Margaret Montgomery, Henry Simon, Mr. and Mrs. Carl A. Haswin, Mr. and Mrs. George Kennington, Dr. Colin McDougall, Mr. and Mrs. Harley Merry, John Mathews, Dora Goldthwaite, Miss M. Kimball, Herbert Milward, J. Stifder, Andrew Bowd, J. A. and F. H. Murray, Vincent Kearney, Frank Monroe, Alexander Fischer, Joseph A. Wilkins, Branch O'Brien, Logan Paul, Mr. and Mrs. H. C. Rose, C. Wayne, Anna Colville, Lou Royce, H. M. Hope, G. Herbert Leonard, Joshua Henry, Lewis Mitchell, Joseph Adelman, W. D. Andreas, Horace and Master Walter Lewis, Mr. and Mrs. Mark Price, Frank Kendrick, Virginia Bray, Mr. and Mrs. M. J. Jordan, Mr. and Mrs. Jesse Williams, Harriet Williams and Ed. L. Snader.

MATTERS OF FACT.

To those who have occasion to use coach or bicycle lamps or, in fact, anything in that line, Joseph F. Gombert's announcement in another column will prove of interest. Mr. Gombert has every facility for promptly furnishing or repairing lamps for all kinds of vehicles. Glass bevelling and silver plating is also attended to. Orders received by wire or mail.

George Morton is one of the best-known actors in the profession. He comes of an excellent school, and his range of work is wide. He has acted leading roles with the late Frank Chanfrau, John T. Raymond, John McCullough, Lawrence Barrett, and with Minnie Maddern, Clara Morris, Robson and Crane, Mary Anderson, Fanny Davenport, at Daly's Theatre, with Brooks, Dickson and Colville's World, Mathias Sandorf, The Hoop of Gold, etc. Mr. Morton has also contributed a number of plays to the stage, several successfully acted, and is an accomplished actor and producer. He is negotiating with several prominent managers for next season.

Barton Bancroft, formerly with Modjeska, Bandmann, Booth and Barrett, etc., has signed for juvenile business with Charles Dickson.

Otto Vogler, a competent musical director, is at liberty.

The Auditorium at Ottawa, Kans., has a seating capacity of 1,200. Manager D. M. Clark is now booking for next season.

The York Opera House at York, Pa., is now undergoing complete remodeling, and the seating capacity is being greatly increased. B. C. Pentz, the manager, expects to open season last of August or early in September, for which date an opera company is preferred.

The booking for next season for the Auditorium, Kansas City, Mo., is in charge of R. E. Stevens, the well-known and popular business representative, whose office is at Simmonds and Brown's.

Pete Baker, the well-known German dialect comedian, who, since the death of the late Fritz Emmet, has been recognized as one of the leading stars in his line, has been in New York for some time arranging for his next season. His time is now all filled, and he states that his support will be stronger than ever.

Clara Knowles, character and dancing soubrette, is at liberty. Eddie Collyer recommends her as an excellent dancer.

Since opening his new dancing studio, Eddie Collyer's pupils have greatly increased. They all receive their full share of attention, however.

WILLIAM J. GILMORE, manager of the Central Theatre which was burned in Philadelphia, April 27, has secured a five-years' lease of the Arch Street Theatre from the management of which Mrs. John Drew has retired. The owners will this Summer put a fire wall between the stage and the auditorium, furnish an asbestos curtain, and light the theatre with electricity. The Arch Street will be a popular-price house, and will open late in August or early in September.

Robert Broderick, the youngest of the celebrated Broderick family of singers, has signed with the Joseph J. Sullivan and Russell Brothers' Bill's Boot combination.

R. J. Dustan, one of the cleverest of character comedians, is disengaged. Mr. Dustan has played Dwindledown with the Hanlons' Le Voyage en Suisse, and for a season headed Charles Frohman's Private Secretary company, playing the Rev. Mr. Spaulding. Last September he replaced Thomas Q. Seabrooke in The Cadi, and remained in that position for thirty weeks, meeting with much success.

Next season Dr. Bill will go on tour under the management of George W. Sammis. It will be the third season of this popular comedy.

May Eddyson will be a member of the Germaine Opera company the coming season.

W. C. Humphreys, a competent musical director, is at liberty and would like to engage with a responsible manager.

Frederick Paulding has decided to sell his successful melodrama, The Struggle of Life, or to rent it on royalty, together with all the magnificent scenery, properties, mechanical effects. Mr. Paulding is at liberty for leading roles for next season.

Warren W. Ashley, the comedian who is successfully playing Alexander Gridley in Oh, What a Night company, will be at liberty for the Summer after the week of July 4, in Grand Rapids, Mich.

It is not generally remembered, perhaps, that J. W. Summers, who is to go on tour in August, was a few years ago one of the promising actors in this country. When he first went to England three years ago, he was advertised as "America's greatest character actor." Eugene Field, of the Chicago *Daily News*, took exception to the statement and wrote a severe article on the subject of American actors who "palmed themselves off" on the London public as prominent in America, but who were in fact inferior. After witnessing Mr. Summers' performance of Jerry Mr. Field apologized by writing him the letter that is published in another column. THE MIRROR has seen the original, and the copy printed is verbatim.

The Academy of Music at East Stroudsburg, Pa., is the largest and best equipped house in the country, and the town has a population of 3,000 to draw from, with an additional 4,000 in the surrounding towns. J. H. Shotwell is the proprietor and manager.

Arthur C. Pell, the well-known musical director is at liberty, and may be addressed in care of this office. Mr. Pell was last season musical director for Fanny Rice's Jolly Surprise company.

Ada Morton, a very clever actress, has been associated in juvenile, soubrette and boy characters with some of the most prominent stars and combinations, and has won approval the country over. Aside from her ability as an actress, she is a charming singer and dancer, and has a pretty, mobile face and an exquisite figure. She has appeared as juvenile with Minnie Maddern, The Blue and the Grey, The Waifs of New York, The Hoop of Gold, etc., and as soubrette with Fanny Davenport and other stars. She is negotiating for next season.

Harry Booker this week publishes a warning to managers against using the title The Harvest Moon, which was copyrighted by James M. Martin in 1886. Any one infringing upon his rights will be punished to the full extent of the law. His announcement is especially directed to Manager Lothrop, of Boston and other Eastern cities. Lothrop has been pirating several plays recently.

Mary J. Dustan, the well-known juvenile leading woman, may be engaged. Last season she played one of the leading parts in The Cadi.

Phil McFarland, one of the best of Irish character comedians, will next season return to Dan Sully's company, his first love. In the past eight seasons, Mr. McFarland has been separated from Mr. Sully but one. He was with The Dazzler company which closed in Providence on May 28.

William Broderick, the well-known basso, has not yet signed for next season. He will go to Milwaukee for a season of Summer opera, however. Mr. Broderick, who was for many years with Emma Abbott, is one of the most capable operatic artists in the profession.

AT THE THEATRES.

Proctor's.—The Vandykes.

Drama in four acts by Mark Price. Produced June 9.

Henry Vandyke	Oscar Eagle
Clarence Vandyke	Mark Price
Hubert Sinclair	R. R. Graham
Dr. John Nolan	M. J. Jordan
Daniel Maguire	J. A. Wilkes
Patsey Maguire	Frank Kenrick
Marian Crawford	Alice Fischer
Kate Moran	Gwynne Cushman
Pauline Voubert	Florence Roberts

Mark Price is recognized as an earnest actor, and he may also be said to be an ambitious one. At Proctor's, last Thursday afternoon, the audience was large, the profession being dominant, and the applause was generous, as it always is when players pass upon a player's work.

The drama was called The Vandykes. One of this proud family, traveling abroad for health, meets in Germany an American woman, whose brother was his companion in arms during the war, and marries her, denying her desire to first acquaint him with her past. His cousin, in charge of his estate at home, is the companion of a blackleg, who, in her girlhood, had betrayed this woman, and this cousin, a villain and a spendthrift, who had counted on gaining the Vandyke estate, steps up to the woman who had come between him and the property on her return to the homestead with her husband, and threatens to tell his kinsman of her past unless she takes herself out of the way. The first act closes with her defiance of the villain, and she has the sympathy of the audience, as a matter of course.

The wife confesses to a physician, her husband's old army friend, who joins with her to defeat the plot of the villainous cousin and his gambler companion. And after the usual excitements of such a combination the villains are foiled and led away to be punished for crimes, the knowledge of which has enabled the heroine and the doctor to checkmate them.

The play is quite skilfully wrought up to the climax of the third act, although its cardinals have all been used on the stage with many variations. The fourth act simply ties together the threads whose ends are disclosed in the third act, but becomes unusually melodramatic by the desperate efforts of the villains to recoup through the mediums of chloroform and force, in the good old way. As to the lines of the play, they bespeak a retentive memory in Mr. Price for telling phrases of the conventional sort.

Alice Fischer, whose gowns were the talk of the afternoon, played the heroine with great force—the part has no soft and chastened side—and easily won the honors. Mr. Price, who has an accurately measured gift—even to speech—for stage villainy, varied his aspect by adopting blonde hair, but was still himself; and J. A. Wilkes was unctuous as a favored Irish servant.

Broadway.—King Kaliko.

Comic opera in three acts. Libretto by Frank Dupree. Music by Frederick Solomon. Produced June 7.

King Kaliko	Edwin Stevens
Gideon Graball	William Blaisdell
Phineas Clip, Esq.	R. L. Scott
Lieut. Edward Hawley	Arthur Pacie
Lieut. Geo. C. Wexford Smythe	Bernard Lester
General Kanoa	Sol. Mirandoli
Hon. Oahu Testa	F. C. Palmer
Prof. P. Christopher Jones	Frank Binkhurst
Tai Fong Su	Robert Magee
Col. Pilipo Nuuanu	Agnes Paul
Yulee	Nina Bertini
Leila	Clara Lavine
Princess Hoknokalani	Eva Davenport

King Kaliko, as first presented, could not be called a success from any standpoint. Although money has been lavishly spent upon the production, artistic sense has not accompanied it, and the result is that the scenes are gaudy, inharmonious, and inartistic.

The music is monotonously unoriginal. This might be forgiven if Mr. Solomon's reminiscences were bright or catchy, as they are not. There is not a number in the entire score that can be recalled with pleasure.

The libretto never reached a point above mediocrity, although the central idea, in more skilful hands, might have been treated humorously.

The scenes are laid in the Sandwich Islands.

Edwin Stevens as King Kaliko was at times very amusing.

William Blaisdell as Gideon Graball, the power behind the throne, did all that could be done with the part.

Arthur Pacie as Lieutenant Hawley, exhibited a pleasant tenor voice, and won an encore for his song "Love is a Tyrant."

Nina Bertini, the prima donna, as Yulee, has an excellent soprano voice. She won the favor of the audience.

Clara Lavine gave an excellent imitation of Della Fox, whose methods she has apparently carefully studied. She is clever, even if not original, and in her pantomimic work with Mr. Stevens, made the only approach to a hit during the evening.

Eva Davenport as Princess Hoknokalani, the ill-favored cousin of the king, provoked considerable mirth.

The piece has been revised, and—so it is said—somewhat improved since the first night.

At Other Houses.

The burlesque of Pocahontas, fortified by clever specialists, continues at Koster and Bial's to the pleasure of the frequenters of that unique resort.

Ada Gray is presenting East Lynne at the Windsor. This actress has become unmistakably identified with this play, in which she has appeared for many years.

Tony Pastor's bill is a good one, this week. The programme bears the names of the Russell Brothers, Lottie Gilson, Bonnie Thornton, Katie Rooney, Brown and Harrison, Paul Allen, the Julians, Sotsuma, Ronclere and Mildred, and Laura Bennett.

Child of Fortune gives way on Wednesday to The Vice-Admiral at the Casino. The newer opera is expected to develop features in better accord with a Summer atmosphere.

Robin Hood and his merry associates still sport at the Garden Theatre. The success of the opera is at once a proof of American constructive talent in this line and a compliment to its actors.

Jupiter has thus far risen superior to the thermometer at Palmer's. Its sights and sounds are pleasing enough to take the edge from any disagreeable weather.

Just as they are sighing loudest for country life Old Jed Prouty, at Proctor's, gives city sojourners a quaint glimpse of it. Comedian Golden will probably continue at this house all Summer.

MR. VARNEY'S VENDETTA.

"The Vendetta will open its next season on Aug. 27," said W. R. Ogden to a MIRROR reporter, "with a better company than last season, and is now practically booked for an extended tour. E. W. Varney, who owns the play—which, by the way, is entirely different from the play of W. A. Whitecar, and was written by Mr. Higgins—does not wish to enter into any newspaper controversy with Mr. Whitecar, as Mr. Varney has every legal right to his position, and possesses letters in Mr. Whitecar's hand which justify everything Mr. Varney has done in the matter of their former connection."

SCENIC ARTISTS TO COMBINE.

Well-known scenic artists in this city and elsewhere, numbering over twenty, have been working quietly of late with a view to the formation of a protective association of scenic artists. Their efforts so far have met with unanimous and hearty support from those to whom they have stated the purpose. A general meeting will soon be announced, and articles of agreement and by-laws submitted for approval. Harley Merry, Henry E. Hoyt, Thomas Weston and Richard Marston and Ernest Albert are actively writing out the preliminaries of the scheme, and Sydney Chidley is acting as secretary pro tem. of the provisional organization.

ALUMNI MEETING.

The fifth annual meeting of the Alumni of the American Academy of the Dramatic Arts was held in the parlor of the Academy's new quarters at the Berkeley Lyceum, Forty-fourth Street and Fifth Avenue to-day. The room was decorated with flowers. The meeting was presided over by E. V. Sheridan, president. The roll-call gave news of the many members absent on account of professional duties. The constitution for the government of the association was submitted by Robert O. Jenkins and approved. The following officers were elected for the ensuing year: Emma V. Sheridan, president; Laura Sedgwick Collins, first vice president, George Fawcett, second vice-president; Percy West, secretary; E. P. Stephenson, treasurer.

Mr. Franklin H. Sargent, director of the Academy, was elected an honorary member, also David Belasco, Fred. Williams, Henry C. De Mille, and Daniel Frohman. At the close of the business portion of the meeting a charming lunch, served by Jaeger, was partaken on the stage of the pretty theatre attached to the Lyceum. There were present Alice Fischer, Joseph Adelman, Grace Kimball, Laura Sedgwick Collins, and many others. Letters and telegrams were received from absent members.

Mr. Sargent delivered an address relative to the school during the past year and the plans of the Academy and the Theatre of Arts and Letters. Fred. Williams, a guest of the occasion, made an address to his pupils.

THE SALE OF FRIENDS.

Edwin Milton Royle's play of Friends, which met with pronounced success at the Standard Theatre recently—receiving unanimous critical approval—has been purchased by A. F. Hartz, of Cleveland, who was greatly impressed with its merit. Mr. Hartz will place it on the road next season in excellent style. Mr. Royle will continue to play the principal part. Mr. Hartz is confident that the play will meet with the approval of the intelligent public and THE MIRROR agrees with Mr. Hartz.

HONORABLY DISCHARGED.

Berrie Jarrett has been in the employ of W. A. Brady for the past three years. He has acted as manager of the Sport McAllister company this season.

Last Wednesday when Mr. Brady called for a settlement of the company's business, Mr. Jarrett was found to be short to the amount of about $800, which, at the time, he could not account for. Some words arose and Mr. Brady had Mr. Jarrett arrested.

The case came up for a hearing on Thursday, at which time the matter was explained to the entire satisfaction of the manager.

Mr. Brady now states that the whole affair was a mistake, and that if Mr. Jarrett desires he can continue in his old position. Mr. Jarrett has been from time to time in the employ of many prominent managers, and his reputation has always been of the best. His honorable acquittal of blame in this matter only strengthens the general confidence in his integrity.

PROFESSIONAL DOINGS.

ADA VANDEN GILBERT as Eva in Uncle Tom's Cabin at the Grand Opera House, last week, received many gifts of flowers. This clever child is but five years of age.

LITTLEDALE POWER has signed with McDonough and Kennedy for next season. Mr. Power is one of THE MIRROR's many professional card advertisers.

A BENEFIT was tendered to C. W. Couldock, the veteran actor, by the Chicago managers and the profession generally, on Thursday afternoon, June 9, at Hooley's Theatre, Chicago. The programme was long and entertaining.

A. JUDAH, of the Grand Opera House and other theatres in Kansas City, accompanied by his wife and daughters, has come to New York for the Summer.

GEORGE HEATH, whose interesting face appears above, was born in London, Eng., twenty-eight years ago. He came to this country when a lad. He is above the average height, and has a prepossessing appearance. Mr. Heath began life as most men do who are born to rise. At twelve years of age he was a "devil" in a printing office in Rochester, N. Y., in which city his parents now live. From early growth Mr. Heath had a strong desire to go on the stage, and appeared at the age of twenty, starting in Edmund Collier's company, where he did good work from the smallest parts to leading roles. Many will remember with pleasure Mr. Heath's success in Nero at Niblo's. His last engagement was as leading juvenile in Brady's After Dark company, and he received high commendation both from the press and from his manager. Mr. Heath has been especially engaged by Willard and William Newell, the twin stars, to originate the leading heavy part in The Operator. It is one that will give him ample opportunity to display his versatility.

ROSELLE KNOTT writes from Hamilton: "THE MIRROR is a welcome visitor in our Canadian home every Wednesday."

F. F. OGSDON, recently the local manager of the Funke Opera House at Lincoln, Neb., will be treasurer for Rhea next season.

A. H. HARRIS, of Norwich, Conn., lessee of the Breed Opera House, has also leased the rebuilt Lucas Hall in that city.

LOTTA has bought a steam launch, which she will guide about Lake Hopatcong, where she is spending the Summer with her mother.

PAUL R. ALBERT, of Chattanooga, Tenn., has arrived in town.

BOBBY GAYLOR closed in Sport McAllister at the Bijou on Saturday. He will summer at Mt. Clemens, Mich. William A. Brady will engage a strong company to support Mr. Gaylor in this successful farce next season.

THE HENRIETTA, the new first-class theatre in Columbus, Ohio, that replaces the house recently destroyed by fire, is being built very rapidly, and will be ready to open Sept. 5. Dickson and Talbott are the lessees.

THE Elks of Columbus, Ohio, will use Al. G. Field's private car "Dixie" in attending the Grand Lodge meeting and reunion at Buffalo.

THE managers of the Madison Square Garden, upon an order from the Building Department, will erect two more fire-escapes—one each on the Twenty-sixth and Twenty-seventh Street sides of the building, leading from the roof.

THE professional cards department of THE MIRROR grows constantly. Managers find it a useful directory when filling their companies.

DANIEL L. HART, who has written plays for amateurs in Wilkesbarre, Pa., had a four-act society drama entitled Between Men produced in that city last week, which was highly spoken of by the local press. The scene is laid in Montreal on Christmas Eve, and the plot hinges on a bank embezzler, who has fled from New York to Canada.

A. W. LITTLE, treasurer of the Lyceum Theatre at Duluth, is in the city.

C. B. CLINE has been retained for another year by Koster and Bial. Mr. Cline was first engaged to act as business manager for Carmencita's tour. His success in that capacity was so pronounced that he was advanced to his present position of press agent for the New York headquarters. His work is excellent.

MANAGERS forming companies will find actors for all lines of business advertised among our professional cards.

JACQUES MARTIN will remain with Charles Frohman next season, playing one of the parts in Gloriana.

SYDNEY CHIDLEY has nearly completed an exterior scene in Madrid and a rich Moorish-Gothic interior for Edward Vroom's new production of Don Cæsar de Bazan.

IT was reported yesterday that Henry Greenwall had bought a controlling interest in King Kaliko and that R. E. Graham would appear in it shortly.

JAMES O'NEILL was in town on Friday and Saturday.

THE little Hengler Sisters will do their dances, taught them by Eddie Collyer, at Tony Pastor's Theatre this (Tuesday) afternoon only, by special request.

AN unknown woman has been endeavoring to procure dress materials from dry-goods houses in Chicago, representing herself to be Effie Ellsler. Miss Ellsler has notified the large firms that she is not at present enlarging her wardrobe.

THE report of Treasurer Sanger, of the Actors' Fund Association, printed in another column, shows a most prosperous condition of that charity. It, of course, does not include the assets in the form of articles left over from the Fair, which, including the Association's interest in the Cleveland diamond, are estimated at $5,250.

EDGAR SHRAKOSCH's season of comic opera at the Star Theatre in Buffalo has opened auspiciously. W. H. Fitzgerald, Taglieri, Laura Millard, Alice Carle, and Rose Leighton are among the principals.

A CRICKET match has been arranged between an eleven of Thespians and the Staten Island Club, for Monday next. The Thespian eleven will be captained by Grant Stewart, and will include R. B. Mantell, Robert Hilliard, E. Emery, J. M. Fedris, A. Glyn Bigge, Stanislaus Stange, Cecil Kingstone, and others. The match, which will begin at one o'clock in the afternoon, will take place at the pretty grounds of the Staten Island Club, and it is expected that a number of professionals will be present.

A PROFESSIONAL card in THE MIRROR costs little, but it is likely to bring large returns.

HARRY McDONALD, of the Ship Ahoy company, will sail for England next Saturday.

PHIL. IRVING will have Bartley Campbell's Heroine in Rags revised, and will star Katherine Rober in the leading role next season, opening at Washington late in August.

EMELINE DUFFIELD is summering at Waukesha, Wis.

AGNES BOOTH-SCHOEFFEL was in town for a few days last week. She is spending the Summer at Manchester-by-the-sea. The Masconomo House—the hotel she owns—will open for the season on the 24th inst. The manager reports that nearly all the rooms have been bespoken for the entire Summer.

PROFESSIONAL cards in THE MIRROR tell managers what actors are open for engagement and where they may be addressed. They form the best directory of the profession.

THE new theatre at New Britain, Conn., is expected to be ready on Dec. 1. It will seat about 1,400 people, and will have a balcony, a gallery, and twelve boxes.

FANNY COHEN has joined George P. Webster's company, to play the ingenue part in Lynwood for a short engagement through Connecticut.

A TESTIMONIAL benefit will be tendered to Alice Wambold by the graduates of the Lawrence School of Acting, class of 1891, at Miner's Newark Theatre, on Wednesday evening, June 15. Scenes from Camille, Ingomar, The Danicheffs, Romeo and Juliet, and The Lady of Lyons will be given by Hope Booth, who is to star next season in Euchred, Edwin Phillips, Gertrude Perry, Frederick Carmer, Miss Wambold, and Edwin G. Lawrence.

THE Harris, Britton and Dean Opera company, which has been very successful at Harris' Academy of Music, Baltimore, will open at the Star Theatre, Buffalo, on June 20, for a season of five weeks. At the termination of this engagement the company will return to the Baltimore Academy and remain until the opening of the regular Fall season.

THE Kid company is nothing if not colored. "Billy" Black is the manager, Tony Gray is the musical director and Harry White, of the Brooklyn *Times*, is one of the authors. To still further carry out the artistic effect, Manager Black announces that he would like to hear from a young lady who can sing soprano and whose name is either Brown or Green. If her first name happens to be Violet, he will increase her salary. The Kid will open its season on Aug. 22 at Hammerstein's Columbus Theatre, Harlem.

IDA SOLLEE, who made such a favorable impression as Mrs. Rayner in The House on the Marsh leaves for Asbury Park to-day. After spending a few weeks there she will return to this city for rehearsals of The Harvest Moon, in which company she will play a prominent part next season.

THE statement that Wright Huntington intended to star next season is erroneous and premature. He has been featured this season in The Golden Giant under W. L. Lykens' management, and this fact probably gave currency to the rumor. W. L. Lykens will go in advance of the Pauline Hall Opera company next season, and in the meanwhile Mr. Huntington will still be content to play *jeune premier* roles until 1893-94, when he may then essay stellar honors.

INQUIRER asks: "Will you kindly inform me through THE MIRROR what Agnes Booth's last name is, and oblige?" Answer: Schoeffel.

Eugene Field to J. W. Summers.

[A copy of a letter sent from Mr. Eugene Field, of the Chicago *Daily News* to J. W. Summers after witnessing his wonderful impersonation of Jerry as performed by him in London and while touring the English provinces in this piece.]

Dear Mr. Summers:

I have done you a grievous injustice and I am sorry for it. The letter of which you speak was written for and sent to the Daily News before I saw your play. I based this criticism therein contained upon various opinions expressed by certain acquaintances and printed in the Daily Telegraph and other local publications. I would doubtless have been less harsh in my criticism had my temper not been ruffled by the foolish attempts of numerous American actors and actresses to palm themsleves off upon the London public as representative American stars. The only defence I can plead in justification of my criticism is that although I have been a constant frequenter at playhouses for many years I had never before your appearance in London seen your play or you. Still my criticism was very unfair and I wish I could make reparation for the injustice done you. Having seen you as "Jerry" I am free to say that I recognize that you have distinct and splendid qualities.

In a letter to the Daily News which you will probably see soon, I have expressed a conviction that you possess the essentials to the best kind of success and I certainly wish you that success. I have always sought to encourage worth and for fifteen years I have done what I could to applaud and promote merit in your profession. My desire to see our stage elevated has doubtless led me at times to be unduly severe in my treatment of the profession, yet I think I may safely say that none who has written so much about the profession as I have, has committed so few injustices. My regret at having done you this wrong impels me to request that you will put this letter to whatsoever use may seem likely to you to repair the injury I have done.

Upon your return to London I shall seek you out for the purpose of renewing to you the appearance of my friendly regard. Believe me ever, dear sir,

Yours most cordially,

EUGENE FIELD.

20 Alfred Place, Bedford Square W. London, March 7th, 1892.

THE FUND'S ANNUAL MEETING.

COMPLETE REPORT OF THE PROCEEDINGS—INTERESTING TOPICS DISCUSSED—THE REGULAR TICKET ELECTED THROUGHOUT.

The annual meeting and election of the Actors' Fund Association was held on last Tuesday morning at eleven o'clock. The usual business was transacted, and the proceedings were most harmonious. The only contest was in the case of two trusteeships. Frank G. Cotter had caused the nomination of W. H. Crane and Colonel William E. Sinn for the places occupied on the regular or official ticket by F. F. Mackay and H. A. Rockwood, and he worked strenuously to bring about the election of his candidates. In this he was not successful, however. Nevertheless, the contest was marked by the utmost fairness and good feeling.

President Palmer and the officers and trustees, who were seated on the stage of the Madison Square Theatre, faced a large gathering of members, among whom there were more than the usual number of ladies. The deepest interest was manifested in the proceedings, from beginning to end.

The President called the meeting to order a few minutes after eleven. Secretary Thomas read the minutes of the last annual meeting as well as the minutes of the special meeting held on May 10.

"You will now listen to the reading of the Secretary's report for the year," said the President. The report ran as follows:

SECRETARY'S ANNUAL REPORT.

Disbursements from June 3, 1891, to June 7, 1892.

Total expenditure as per requisition	$32,040 50
Paid for reliefs, burials, physicians' expenses, medicines, in different cities, postage, care of Actors' Fund plot, headstones, etc	$22,965 52
Rent of building and water rates	4,018 46
Newspapers for reading room	48 43
Repairs and house supplies	138 25
Office expenses, telephone, gas, ice, fuel, insurance, rent of vaults, etc	331 76
Salaries	3,259 00
Expenses advertising benefits, printing, stationery, etc	639 50
Expenses, theatrical license petition	70 00
Preliminary expenses, account of Fair Committee	307 80
Charity Organization Society, annual donation	10 00
Expenses, reading-room committee	28 00
Purchase of Dramatic Bureau claims	25 00
Expenses, annual meeting	28 05
	$32,040 50

Receipts from June 2, 1891, to June 7, 1892.

Cash balance on hand, June 2, 1891	$143 80
Proceeds of benefits	6,641 21
Donation, City of New York	12,922 00
" Antonio E. Terry	200 00
" Western Union Telegraph Co.	100 00
" W. F. Henderson's Co	26 00
Interest on deposit, U. S. Trust Co	462 26
" on mortgage, 258 Broadway	1,497 63
Net profit Dramatic Bureau	217 86
Money returned	203 72
Rents collected	2,366 76
Money returned, account rent Madison Square Garden	250 00
Life Memberships	550 00
Membership dues, etc	2,246 00
Proceeds account profits Actors' Fund Fair	27,500 00
Total	$95,520 28
Paid to Treasurer	$95,128 23
Balance cash on hand	392 05
	$95,520 28

It was moved, seconded and carried that the Secretary's report be approved as read.

The Treasurer's annual report was next read by Mr. Sanger:

TREASURER'S ANNUAL REPORT.

June 2, 1891.	
Cash balance U. S. Trust Co	$25,665 30
" " Bank of Metropolis	798 46
" " McVicker benefit	4,566 75
" invested in bond and mortgage	32,500 00
	$60,530 51
June 7, 1892.	
Interest on moneys invested in bond and mortgage	$1,470 63
Interest on deposit, U. S. Trust Co	462 26
Donations from city of New York	12,922 00
" " Antonio C. Terry	200 00
" " Western Union Telegraph Co	100 00
Benefits: Broadway Theatre, New York	3,210 25
Columbia Theatre, Chicago	2,098 97
Chestnut Street Opera House, Philadelphia	1,321 90
Cash received from assistant secretary, account of life membership, memberships, and moneys returned	5,822 22
Cash received, account proceeds of Actors' Fund Fair	27,500 00
	$95,128 23
Cash payments, June 2, 1891, to June 7, 1892, per requisitions	$32,040 50
Balance	28,490 14
	$95,480 64
Balance brought down	$28,490 14
Deposits: Bank of Metropolis	$2,937 96
U. S. Trust Co	70,462 22
Lincoln National Bank	50,000 00
Bank of New Amsterdam	49,973 79
Invested bonds of John A. Chanler, secured by mortgage on premises 258 Broadway	30,096 28
	$203,490 14

ASSETS.

Cash balance in banks	$173,392 86
Cash invested, mortgages 258 Broadway	30,096 28
Cash invested Evergreens Cemetery, 34 lots and improvements*	14,750 00

MEMORIAL MONUMENT ACCOUNT.

Cash balance	$20 56

The Treasurer's report was approved on motion.

"I shall appoint for the Auditing Committee (and this auditing committee will audit not only the accounts of the Treasurer, but also the Treasurer's accounts of the Fair) F. A. Lawrence, Henry St. Gregorio, and W. J. Fleming," said the President. "We are now ready to listen to the report or motion which Mr. Aldrich has to present."

"In accordance with the notice given by me at the special meeting of this association held on May 10," said Mr. Aldrich, "I now move:

"That a special committee of three or five be now appointed to consider our entire organic acts with the view of having the same amended as regards the term of the election of its five officers. Also to formulate a plan creating a beneficial or preferred membership whereby actors and actresses, by paying regularly a larger amount of annual dues, may in age and need, receive a small annuity. Also, to consider the advisability of cutting off from the charity of this organization all persons who coming under the broad head of obtaining their living by amusements, belonging to societies whose rules forbid them to render service gratuitously to the Actors' Fund of America, on the occasion of its benefits, etc. (Great applause.) And also to consider carefully all plans relating to the future workings and membership of this Association, and, if deemed best, to frame amendments to the Fund's organic act and submit the same to a full meeting of all our members.

"Secondly. I move that the president now call a special meeting of this Fund for Tuesday, Dec. 20, 1892, at eleven A. M., for the purpose of considering the report to be then made by the aforementioned committee on these proposed amendments when the full Association shall, after discussion, revise, reject, or accept said amendments. Then the committee named shall present the same to the Legislature of the State of New York, during its regular session, beginning in January, 1893, for the purpose of said legislature making the proposed amendments legal, and a part and portion of our organic act, in accordance with the wishes of the members of the Actors' Fund of America, as expressed at aforesaid special meeting of Dec. 20, 1892.

"I also move that the Board of Trustees set aside a sufficient sum of money to meet all the expenses of said committee from the time of their appointment to take this matter into consideration, until the same shall be passed upon by the legislature. And that the committee be also empowered to engage any legal counsel that they may think necessary for a proper carrying out of these resolutions.

"I submit this motion in order that it may be adopted at this meeting."

Mr. Aldrich's resolution was seconded and carried.

Milton Nobles then rose and said:

"I would like to move, Mr. President, as this is the first meeting of the Fund since the adjournment of the Legislature, that the Fund tender a vote of thanks to Assemblyman Myer J. Stein for the earnest and successful efforts he has made in modifying the law relating to the appearance of children on the stage."

Mr. Nobles' motion was received with great applause. It was seconded by James L. Carhart and carried unanimously.

"Before proceeding to the election of officers is there anything else to be presented at this meeting?" asked the President.

"I would respectfully request," said Mrs. E. L. Fernandez, "that if it is possible there be placed upon the Board of Trustees seven women. I think the report of the Treasurer proves that they are competent to do something for the Fund."

"The election of officers must, according to the provision of the constitution and the present laws, take place by ballot," replied the President. "If it is the wish and will of the ladies, or of those who favor their idea, it must be expressed by the ballot box. The motion as a motion would be out of order."

Frank G. Cotter then said: "As the terms of office of the trustees elected are divided into three year terms, and two and one year, respectively, I would therefore suggest to the meeting that those receiving the highest number of votes be elected for three years, and that the candidates receiving the next highest number of votes be elected for two years, and those candidates receiving the lowest number of votes be elected for one year."

"The suggestion that Mr. Cotter has offered is an extremely good one," said the President, and it was thereupon referred to the Board of Trustees for action.

Joseph Wilkes then read the report of the nominating committee, as follows:

To the members of the Actors' Fund of America Association:

The Committee appointed for the purpose of placing in nomination officers and trustees for election, report as follows:

The Committee met May 16, May 20, and May 22, 1892, and after carefully inspecting the records of the several officers and trustees who have held office during the past year, and finding the management of the Fund's affairs to be most admirable and in view of the eminently satisfactory progress that the Fund has made under the administration of these gentlemen, it was decided to practically renominate them.

But as the lately amended By-Law provides for the election of twenty-one trustees, the Committee carefully looked over the list of members for the purpose of selecting such additional trustees as would, in their judgment, be best able to serve the Association, and they take pleasure in commending to your consideration the following ticket:

For President, A. M. Palmer; for First Vice-President, Louis Aldrich; for Second Vice-President, Edwin Knowles; for Treasurer, Frank W. Sanger; for Secretary, Charles W. Thomas. For Board of Trustees: A. M. Palmer, Louis Aldrich, Edwin Knowles, Frank W. Sanger, Charles W. Thomas, Daniel Frohman, Joseph W. Shannon, Antonio Pastor, F. F. Mackay, Al. Hayman, Augustus Pitou, Theodore Moss, De Wolf Hopper, Milton Nobles, M. W. Hanley, Harley Merry, H. S. Taylor, Carl A. Haswin, Edwin H. Price, Joseph F. Wheelock, and H. A. Rockwood.

Respectfully submitted.

Joseph Wilkes, chairman; J. Duke Murray, E. L. Snader, Archibald Cooper, Adolph Jackson, nominating committee. Alternates: Palmer Collins, James Neill, Joseph Adelman, Eugene Presbrey.

"Mr. President," said W. J. Fleming, "as long as we are carrying on so much business here I want to mention something that I have heard a good many times, and especially within the last couple of years. I have often heard actors inquire by what rules relief was given to the sick and destitute actors, and whether it was according to a man's position in the profession whether the Fund allowed him to get $5 or $10, or whatever the amount might be. And I would ask the trustees what a man's work has to do with it, or by what rule they are guided in regard to the amount of money which is given—whether it is to his position as an actor or his position socially?"

"I shall call upon the chairman of the executive committee to answer that question," said the President.

"There is no absolute rule that we can lay down to be governed by in this matter," said Mr. Aldrich. "No matter what applicants' positions may be, if they are not entitled to any consideration there is no attention paid to them, and their line of business or profession has nothing to do with it. We try very hard to judge of the need a man has, and we give those who have large families more help, as they necessarily need it, than we give to a man who is able to support himself. A great many of the ladies who are here to-day will remember that in years gone by we have extended special favor to ladies who have just come out of the hospitals penniless, and we perhaps extend sometimes more favor to them, as we should, than to ordinary cases. There can be no fixed rule for the giving of charity. One man's necessity may be greater than another's. We, of course, are liable to make mistakes, but we try very hard to be just, for it is better to let nine guilty men escape than to hang one who is innocent. (Applause.) We all know that there are a great many who are suffering, and it is far better to make an error in judgment than to make a mistake in the case of those who are worthy."

When the applause that followed Mr. Aldrich's remarks subsided, George Morton rose.

"Mr. President," said he, "I would like to make a suggestion for the consideration of the Fund which I have for some time thought might be a means of affording an addition to its treasury. Many societies, in fact nearly all, have badges for their members. I would suggest that this Fund get up a badge, to be purchased at the Fund rooms, with an appropriate design to be devised by the Trustees. From the sale of these badges I think considerable revenue could be obtained. I would first offer a suggestion, in order that there may be no experimental loss connected with getting them up, that a subscription paper be opened at the Fund rooms, and that members willing to buy them should put their names upon this subscription list. Then the committee, if they saw fit, could go ahead and get up these badges. I will subscribe for two now." (Applause.)

Mr. Morton's suggestion was referred to the Board of Trustees.

"I will now appoint the judges of election and the tellers," said the President. "The judges are Graham Henderson, Logan Paul, James L. Carhart, Joseph Adelman, William T. Doyle, Howard P. Taylor, Herbert Leonard, and Benjamin Horning. And the following gentlemen are appointed as tellers: Brandon O'Brien, Frank M. Kendrick, William F. Clifton, Horace Lewis, L. F. Howard, James E. Nugent, William Andrews, and I. A. Washburne."

Mr. Washburne was not present, so the President appointed Ernest Bertram in his place.

The ballot boxes were then passed around and each member cast his vote.

"The tellers will now enter upon the prosecution of their duties," said the President, "and will count the votes. The result will be announced from the stage of Palmer's Theatre as usual this afternoon. I hope that we shall see you all there at the meeting which promises to be a very interesting one."

"I would move you, Mr. President," said Mark Price, "that we return a vote of thanks to the management of this theatre for its use by the Fund at this meeting." The motion was seconded and carried.

"I would make a motion at this time," said Mr. Aldrich, "and it is this: That when the Treasurer, Frank W. Sanger, settles the Fair accounts, which will amount to about $175,000 profits, that he receive an engrossed receipt from the Board of Trustees for the same and that it be kept and framed hereafter." This was applauded and the motion was carried.

"I move that we tender to the President a vote of thanks for the use of his theatre this afternoon," said a member, to which Mr. Palmer replied: "I will accept the thanks in advance for the use of Palmer's Theatre."

"I have a very peculiar question to ask," said Mrs. Sol Smith, "and it may be a silly one—I suppose it is something that I have done all my life—asking silly questions. But is there any possibility by which the members of the Fund can protect themselves, or save themselves from going out with managers who do not pay them their salaries and leave them on the road?" (Applause.)

FRANK MONDAUNT.—"I second the motion." (Laughter and applause.)

MRS. SMITH.—"I have been in this profession thirty years and worked hard, and I must say that it has been my good fortune never to have lost but one week's salary that I worked for; but I have often met those who have been placed in very hard and peculiar circumstances and I have been obliged to go to their relief. Now is there anything that we can do in the Fund for them? As I said before, I know it is a silly question out still I thought I would ask it."

PRESIDENT PALMER: "If Mrs. Smith wishes me to answer the question I would say that I do not regard it as a very silly question, by any means. (Applause.) I am very sorry to say that I regard it, however, as entirely out of the power of the Actors' Fund to answer that question or to follow in any way the line of thought which the question suggests—or rather, the line of action which the question would suggest; except, perhaps, that we might agitate, and perhaps we may do it in the future in connection with the Actors' Fund Association. Certainly as a profession, we might agitate reformation of the law, of the State law, in such a way as to make it possible to get hold of men who deceive actors and actresses by false representations as to their reliability and responsibility and take them upon the road. But there is another way in which actors and actresses can, I think, largely protect themselves. And that is, by questioning very carefully the character of the man with whom they engage; being willing only to accept very responsible managers, who pay their salaries and such salary as they can pay, and not to run after irresponsible managers who are willing at all times to promise them the earth. (Applause.) This, it seems to me, is all that can be said upon the subject. At any rate, I think it could be agitated by you, ladies and gentlemen, individually or in your capacity as members of the profession. I do not see how the trustees of the Actors' Fund could do anything in this line. It is out of the province of the Actors' Fund to assist people who are so left. As the laws are at present constituted, they prescribe that we shall confine our relief to those who are sick, and to the burying of the dead. I may say, however, that in some extreme cases the Fund has rather overstepped its own laws and offered that kind of assistance. But all of you can see up to the present time the Fund has not been in a position to go very largely into that business. If it had, I am afraid our treasurer's report would not be so glowing as it is this morning."

MR. MACKAY: "Touching the question put by Mrs. Smith, which seems to me to be a very important one, although I do not think that it is expedient for this meeting to discuss that question now; yet the matter is so important that it has been frequently discussed by the Board of Trustees, and especially in the executive board, in regard to the distribution of charities for those who have been making application for assistance of actors and actresses who are left on the road. But it is not within the province of this meeting to settle that question now. I would therefore respectfully request or move that the question be referred to the Committee on the Revision of the Constitution, and that it be requested to report after due deliberation and consideration their ideas on the subject."

Mr. Mackay's motion was seconded and carried. The meeting then adjourned.

It was announced in the afternoon, at the anniversary meeting in Palmer's Theatre, that all the officers and trustees on the ticket reported by the Nominating Committee had been elected.

*This does not include the original burial plot in use. The item of $14,750 represents the price paid for these lots, which have since greatly enhanced in value.

THE TRUSTEES' MEETING.

The new Board of Trustees of the Actors' Fund met at the rooms on Twenty-eighth Street on Thursday afternoon.

In the absence of President A. M. Palmer, first vice-president Louis Aldrich presided.

The board met for organization, and to divide the newly-elected trustees into three classes, in accordance with the recent amendment to the governing laws made by the Legislature and confirmed by the meeting of the Association held June 2.

The trustees were thus classified:

Three-years Class—A. M. Palmer, Louis Aldrich, Edwin Knowles, Frank W. Sanger, Charles W. Thomas, Daniel Frohman, De Wolf Hopper.

Two years Class—Milton Nobles, M. W. Hanley, Joseph F. Wheelock, Joseph Shannon, Antonio Pastor, Al. Hayman, Augustus Pitou.

One-year Class—Theodore Moss, Harley Merry, Carl A. Haswin, Edwin H. Price, H. S. Taylor, F. F. Mackay, H. A. Rockwood.

Mr. Aldrich announced the following committees for the year:

EXECUTIVE COMMITTEE.

Louis Aldrich, chairman; Edwin Knowles, Joseph Shannon, Antonio Pastor, F. F. Mackay, Harley Merry, H. S. Taylor.

CEMETERY COMMITTEE.

Edwin Knowles, chairman; Antonio Pastor, Theodore Moss, Joseph F. Wheelock, Edwin H. Price, M. W. Hanley, Milton Nobles.

BENEFIT COMMITTEE.

Daniel Frohman, chairman; Al. Hayman, Charles W. Thomas, H. A. Rockwood, Augustus Pitou, De Wolf Hopper, H. S. Taylor.

MEMBERSHIP COMMITTEE.

Frank W. Sanger, chairman; Louis Aldrich, De Wolf Hopper, J. W. Shannon, Milton Nobles, Edwin H. Price, H. A. Rockwood.

READING-ROOM COMMITTEE.

F. F. Mackay, chairman; Augustus Pitou, Harley Merry, Theodore Moss, Carl Haswin.

PUBLICATION AND PRINTING COMMITTEE.

Al. Hayman, chairman; Daniel Frohman, Charles W. Thomas, Carl Haswin, Frank W. Sanger.

Before his departure, President Palmer appointed Louis Aldrich, Edwin Knowles, and Al. Hayman a committee to examine the Act of Incorporation of the Actors' Fund Association, and to suggest such changes as they deem necessary and beneficial to the organization, such proposed changes to be submitted for action to the meeting of the Association to be held on Dec. 20 next.

The Cemetery Committee was empowered to inclose the additional thirty-four lots belonging to the Association in the Cemetery of the Evergreens, making them a part of the present plot—which, with the addition, will make fifty-four lots in all—and the Committee was authorized to consider and act upon a plan to landscape and beautify the whole plot of the Association.

Lester Gurney was re-elected assistant secretary of the Association, and the meeting adjourned.

NEW OPERA HOUSE.
JERSEY CITY.

Handsomest theatre in the State. House and dressing-rooms on the ground floor. Capacity about 1,500.

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SEASONS OF 1892-3, some desirable time open. Address all communications to

M. MULLOWE, Lessee and Manager.
New Opera House, Jersey City.

☞ The New Opera House can be leased for a term of years by a responsible party.

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LITHOGRAPHS and PICTORIAL CUTS
FOR SOCIETY and STANDARD PLAYS,
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The Largest and Most Complete Assortment!
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including Numbered Reserved Seat Tickets for any Theatre in the Country.
BEST ARTISTS! LOW PRICES.
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A NEW THEATRE
With all modern improvements for 1892-93.
Two New Horseshoe Galleries.
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SCALE OF PRICES TO SUIT ALL PARTIES.
Work is progressing by an army of skilled workmen.
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NOTE.—Excursion Tickets at reduced rates and good to return on Red Star, Inman, or American Line as passengers may wish.

IN OTHER CITIES.

CHICAGO.

Ali Baba, or Morgiana and the Forty Thieves, was launched at the Chicago Opera House under the most favorable circumstances. An expenditure of $80,000 has been made in its production, the ballet of jewels in the third act alone costing $21,000. Every act, every scene presents a gorgeous feast for the eye, the beautiful stage pictures following one another in rapid succession. The costumes are regal in magnificence, and their harmonious blending is a grateful charm to the eye. The plot is a clever adaptation of the story as told in the "Arabian Nights." The music is pretty but not at all "catchy," as in Sinbad. The songs are funny now and then, and the ballets are excellent. Bessie Cleveland, a new addition, makes a pretty, winsome and sweet singing Ali Baba. Ida Mulle is a petite Morgiana, with but little to say in comparison with her former parts in Henderson's extravaganzas. The clever Ada Deaves, who is one of the few women who will make up grotesquely, is inimitable in the part of Nicotina, the actress. Arthur Dunn made the hit of the evening as Hackshack, Nicotina's manager. Arthur is little, but oh, my! Henry Norman and Dan Hart, two good burlesque artists, the former having a voice of some merit, played the parts of Arraby Gorrah and Cassim capitally. Alfred C. Wheelan, who takes the place of Eddie Foy, sings well. Others deserving of praise are Frankie Raymond, Babbette Rodney, Bessie Lynch, Annie Dacre and Nellie Lynch. All the old favorites received a rousing reception when they appeared, and flowers were numerous. The players do not as yet work as well together as they will, and the libretto needs the originality that will come in time, from the co. Some of the jokes are old and tame, and on the whole, the libretto is not as bright as it ought to be. Every seat was sold for Thursday, the opening night, before five o'clock, and the house in the evening was packed, and six deep in the standing room. Many well-known people were present, Chauncey Depew being notable. The auditorium of the Chicago Opera House has been entirely redecorated, and now presents almost as beautiful a picture as the stage during performances, which is saying more than one thinks that has not seen Ali Baba. The extravaganza will run the Summer out.

Speaking for myself I must say that Miss Helyett was a disappointment. I went into the Columbia Theatre at eight o'clock with great expectations, and made my exit therefrom at precisely eleven o'clock crushed and awfully disappointed. It is long and dragcy at some points, and wild and farcical at others. The music is about as much like Andran's delightful melodies as a band at a Chinese funeral is like Wagner. Of course that is a somewhat exaggerated comparison, but it conveys the idea. It is slow and dreary, and only at times does it come near to the music necessary for a comic opera, or to be more exact, "operatic comedy." The dialogue is not particularly bright. Fred Lyster has written some pretty songs for the piece. Louise Leslie-Carter, with her beautiful hair, makes the most out of a part that she never should have appeared in; she is rather overtrained, too. Kate Davis goes into a boydenish part in knockabout style; her scenes are more fit for the variety stage or "roaring farce" than a piece like Miss Helyett, where they are ridiculously absurd and vulgar. Mark Smith sings nicely and acts well, and M. A. Kennedy is excellent in the part of Todder Bunnythorne. Rose Newham, who was specially engaged for this Columbia engagement, is a graceful high-kicking dancer, and made a success. One of the best things in the "operatic comedy" is the "ta-ra-boom-de-ray" dance by the four demure Quakeresses. It was a surprise to the audience, and made the biggest hit of the evening. The houses so far have been very large and fashionable. Same 12-18.

Hazel Kirke entered upon its second and final week at Hooley's 6 to the usual large-sized audience. There is no room for improvement upon Miss Elisler's acting of Hazel, and the same can be said for Mr. Couldock's Dunstan. The supporting co. is competent. On Monday evening the Nobles of the Mystic Shrine attended in a body in their court dress. This order, of which the late W. J. Florence was the father, is composed exclusively of thirty-second degree Masons, and it is accounted a great honor to the attraction which they turn out to favor with their presence. Augustin Daly's co. 12-18.

The last week of homely Uncle Nat was begun 6 at McVicker's Theatre to continued good business. The change of title proved a wise move, and from the time it took place the patronage has been materially larger. The season of Mr. Herne's plays will be interrupted for one week by Agnes Huntington's engagement, after which, instead of Margaret Fleming as was first intended, My Colleen will be the attraction.

The Isle of Champagne and Thomas Q. Seabrooke are well matched; both are uproariously funny. Seabrooke is a first-class comedian. He sings well and with a comic snap, and he springs his jokes in a quiet but effective way, that is sure to bring down the house. The scene in the tomb with the "Joe Miller Joke Book," is one of the funniest things ever introduced on any stage. His co. is an evenly balanced one, all the members being very satisfactory, with the possible exception of the gentleman who sings the tenor role, who is greatly overweighted with it. Crowded houses nightly. Same 12-18.

Frank W. Curtis is starring in his brother's piece Sam'l of Posen, and is now playing a week's engagement at Havlin's Theatre to good-sized houses. His co. is very fair. Sentenced for Life 12-18.

Harry Lacy, supported by Emily Rigl, Frank Karrington and a first-class co., appeared at the Windsor Theatre. Mr. Lacy's advertising agent or bill-poster should hustle around a little and secure some decent posters. The sheets he has up now are old-fashioned and fourth-class, and will prove a "hoodoo" to the show, if they have not already. Mr. Karrington is still doing brilliant work as Harry Blake. The Black Flag 12-18.

The Imperial Comic Opera co. has been pronounced a success. This week Fra Diavolo is being sung by nearly an entirely new cast. Signor Martin Pache, one of the best tenors in the country, made his appearance with the organization 5, in the title role. Others who have been added to the co. are Minnie Sharp, Agnes Earle and William Murray, the latter a basso favorably spoken of. Fra Diavolo was rendered in a commendable manner, the singing by both principals and the chorus being very good. The scenery is handsome and the costumes beautiful. The attendance was even larger than last week. The Mikado 12-18.

Cyclops and Sandow's Athletic and Specialty co. are at the People's doing a large business.

McKee Rankin was the Alhambra's attraction 6-11, playing his great success of some years ago, The Danites, to audiences that packed the house. Mr. Rankin is supported by Julia Stewart, who is fast climbing the ladder of fame. Co. capable. The Ideal Juvenile Opera co. 12-18.

Haverly's New Home Minstrel co. have proved as versatile and amusing as their predecessors, the Mastodons. The several members are clever, original and good singers, as well as comedians. Larry Dooley is the latest addition to the organization.

Beginning with Sunday's matinee 5, A. W. Pedmont commenced an engagement that promises well for the remainder of the week in 777. Co. fair. McKee Rankin 12-18.

A new production entitled The South Before the War was put on the Madison Street Opera House's boards before a large and appreciative audience. It is booked for a two weeks' stay. Co. good.

What promises to surpass all benefits ever given to an actor in this city, is that of the veteran actor, C. W. Couldock, tendered by the local managers of the principal theatres, and at which will appear a long list of the first-class attractions in town. The volunteers have been so many that the performance will commence at 2 o'clock. The benefit will take place at Hooley's afternoon of 14, and there shouldn't and probably won't be an unsold seat in the house.

The Haymarket closed a most prosperous season 4. It will remain dark during the Summer, and will open in the Fall fully booked with some of the principal successes of the season.

Miss Levering, a young but favorably known and competent elocution teacher of this city, and pupils, assisted by Egbert Fowler, Clarice Rhodes, and the Acacia Mandolin Club, will give a dramatic recital at Emerson Hall 3. Miss Levering will be seen in a one-act comedietta, expressly written for her by Mr. Fowler, entitled A Lover's Stratagem. A very pleasing programme is announced.

The election returns will be read from the Grand Opera House stage by Mr. Seabrooke, during the progress of the Minneapolis Convention.

No Wednesday matinee will be given at the Grand Opera House while The Isle of Champagne is there, "owing to the fact that the extra performance would prove too severe on the voices of the singers."

Harry Lacy will close his season at the Windsor 11.

A beautiful bust of Jessie Bartlett-Davis occupies a conspicuous place in the foyer of the Columbia. It has a dozen Edison lights illuminating it, and it is surrounded and draped in heavy scarlet plush. Her husband, Will Davis, half-owner of the Columbia, is its happy possessor.

Chicago will soon have the finest band in the world. Major Sousa, of the Marine Band, has accepted an offer from a syndicate to take charge of it, and will soon commence its organization.

LYSDER J. CHAMBERS.

PHILADELPHIA.

The first American performance of Mascagni's pastoral opera, L'Amico Fritz, was witnessed at the Grand Opera House 8 by a brilliant audience, of which a large out-of-town delegation formed a prominent part. Although the opinions of the critics vary as to the artistic merit of the opera, its popular success cannot be questioned, encores and curtain calls being demanded frequently. The orchestration is superb and immediately impresses one by its great beauty, more attention being paid to this by the composer than to the vocal music. Some of the vocal numbers, however, are gems, the cherry duet and flower song being the most prominent. An intermezzo between acts two and three is a beautiful piece of orchestration, but falls short of the intermezzo in Cavalleria. The chorus is not seen during the course of the opera, but is heard at intervals, playing a very unimportant part. Another novel effect is a pretty violin solo from the wings. The libretto is in three acts and rather dull. A. L. Guille as Fritz, Mme. Kronold as Suzel, and Del Puente as David filled the only prominent roles and scored distinct successes. Clara Poole as Beppo, Richard Karl as Hanezo, Charles Storey as Frederico, and Henrietta Dreyer as Caterina, fill small parts acceptably. The costumes and staging were picturesque, displaying great care and attention. Director Gustav Hinrichs was called before the curtain at the close of the opera and enthusiastically cheered. The Daughter of the Regiment will be heard next week for the first time in three years.

An audience that filled the lower floor boxes and three balconies of the Academy applauded the principal artists participating in the benefit to Mrs. John Drew, and made the evening one of continuous ovations. The performance was opened by an address by Hon. Wayne McVeagh, in which he eulogized the beneficiary and spoke in glowing terms of the work accomplished by her and Joseph Jefferson. The second act of The Senator was then presented by Wm. H. Crane and his clever co. The N. Y. Lyceum co. were next on the programme, giving The Organist for the first time here. Mr. and Mrs. Kendal appeared in A Happy Pair. Annie Pixley came next, scoring a decided hit in Southern melodies. A quartette from Rigoletto was rendered by A. L. Guille, Clara Poole, Adelaide Randall and William Bertens. It was eleven o'clock when the curtain rose on the event of the evening, the second act of The Rivals, with Mrs. Drew, Joseph Jefferson, Louis James, Maurice Barrymore, Viola Allen and Roland Reed in the cast. The benefit was a brilliant success pecuniarily as well as artistically, the receipts being $4,817.75.

Success attended the production of the second opera by the Park Theatre Opera Bouffe co., entitled The Royal Middy. It is one of Genee's earlier efforts and was produced a long time ago under the name of The Sea Cadet. Edward Paulton has furnished a libretto, introducing some latter day ideas, and this in conjunction with the music the opera affords, makes a palatable Summer dish. Some of the most popular features of Genevieve, the last opera of this co., have been transferred to The Royal Middy, the widows' dance being one of these very popular features, with Fay Templeton as the principal widow. Helen Lamont, Ignacio Martinetti, and Delia Stacey are becoming very popular with the patrons of the Park, and do clever work in this opera. The Grand Duchess is underlined to follow The Royal Middy.

The Summer season at the Girard Avenue is progressing finely, popular comedies by clever players evidently suiting the large patronage of this house. The current comedy is My Little Pard, or Irish Hands and German Hearts. Lizzie Derious Isaly and Frank Doane play the leading characters and supply an evening's entertainment themselves. Criptie Palmoni, Miron Leffingwell, and W. H. Danvers play important roles with their usual success. Maude Vincent Wilt made her first appearance with this co. 6 and is destined to become a popular member of it. Blue Sulphur and Forbidden Fruit form a double bill for next week.

The week at the Empire has been devoted to the two pretty and popular operas, Falka and The Beggar Student. Mira Mirella and Frances Rosseau fill the leading parts in both operas, and give their impersonations a dash altogether admirable. The operas are staged in excellent style and the co. is clever throughout. Princess of Trebizonde in rehearsal.

The Bijou contains even larger crowds, if such a thing is possible, during this warm weather than it did in the regular season. The variety bill for the present week is a very lengthy one and includes the names of Joseph Smith, Charles Jerome, Julia Mackey and a host of others.

The Two Orphans fills in the closing week of a fairly prosperous season at the Standard. Bessie Mitchell and E. P. Sullivan acquit themselves creditably in the prominent characters.

Charles Bloomingdale, editor of *Music and Drama*, was married to Miss Blanche Remington June 9. The happy couple will go to Europe for the Summer.

A piece of ground has been purchased by a number of prominent Italians of this city for the erection of an opera house. An Italian stock dramatic and opera co. will be organized for the production of native work.

Garland Gaden, at present playing leads with Gus Williams, will finish his season with that comedian 25, and produce during the Summer months at one of Nixon and Zimmerman's theatres a new play by a Philadelphia newspaper man.

A rumor was current a short time ago that Mrs. Drew was about to change her residence from this city to New York. No faith was put in the story, but it is now authoritatively announced that in July she will leave the city that has been her home for so many years, and take up a residence in New York.

Manager Kelly has hung a new asbestos curtain for the further protection of patrons of his Grand Opera House.

Jennie Flower is a new addition to the American Opera co. She has a sweet voice, and is quite a clever actress.

Halevy's La Juive and Verdi's Ernani are on the tapis at the Grand Opera House.

H. Grattan Donnelly is off for Europe. He will devote some of his spare time to rewriting Her Ladyship for Helen Barry.

George E. Leask, formerly of Charles Frohman's forces, has been engaged as stage manager at the Park.

William J. Gilmore has canceled his lease on the Central, and has leased the Arch for five years, beginning in August next. The Arch will be conducted as a popular-priced theatre with prices from 15 cents to $1. John J. Holmes, so long and honorably identified with the Arch as Mrs. Drew's business manager, will continue in the same position under Mr. Gilmore. The Central will not be rebuilt, but its former manager intends building a new theatre in a central part of the city.

Bessie Mitchell, wife of Manager Speck, of the Standard, will star next season in a new play entitled The Master Stroke.

Charles H. Yale will tour a spectacle next season. He is undecided whether to revive The Devil's Auction or to produce a new piece. In either case an entire new outfit will be necessary.

Gracie Emmett will retire from The Pulse of New York after this season. She says that six characters are most too many to play in one night.

Press Eldridge will return to Carncross' next season. He is at Haverly's, Chicago, with the rest of the co. for the Summer.

Thomas J. Nawn, of Boston, is in charge of the very excellent dramatic entertainment furnished on board the steamer *Republic* during its trips to Cape May.

George Holland, manager of the Girard Avenue, directed the stage during the Drew benefit, which accounts for the smoothness of the performance.

J. Fred. Zimmerman, his son, J. Fred. Zimmerman, Jr., and family, are on their Summer vacation to Europe.

Charles Noble, the old-time minstrel, who died suddenly in New York last week, was a resident of this city, and leaves a widow and two daughters here. He played with all the principal minstrel cos.

JOHN N. CAVANAGH.

BOSTON.

The engagement of Augustin Daly's co. at the Hollis Street Theatre ended 11, and the house closed for the season. Tennyson's poetic comedy, The Foresters, has proved a great success.

Puritania at the Tremont is a deserved success and all the promises made regarding the production have been faithfully kept. Miss Hall has made a decided hit and her costumes are quite stunning. The music of this opera is very tuneful and the libretto bright and sparkling with wit. The scenes, part laid in England and part in Salem, Mass., are pretty and effective.

Iolanthe will open at the Globe 11. A fine cast has been engaged, and this always popular opera is sure to be a good attraction. When the project of having a Summer season at the Globe was first started, Marie Jansen was approached to take her old part which she gave at the Bijou Theatre in this city when Iolanthe was first presented to a Boston audience some years ago, but without avail.

The successful run of The Family Circle at the Columbia closed 11. Edward Harrigan and his New York co. in Reilly and the 400 will come to that house for a three weeks' engagement, after which the theatre will close for the Summer. Harrigan has not been in Boston for some years, but his popularity has not faded, and he is sure to have large houses every night he is here. Annie Yeamans and Ada Lewis both have many friends in Boston, and this engagement will wind up the first season of the Columbia Theatre in a most successful way. Dave Braham is to lead the orchestra, and the popular airs of this piece will be in their author's hands.

Abbott and Teal's co. in Little Tippett at the Museum has surely become a success and is doing a good business nightly. After the run of Little Tippett a new comedy, By Proxy, will be brought out at the Museum. A new play which will be produced at the Museum next season is by Margaret Merington, a teacher in the New York Normal College, whose comedy Letterblair made a very favorable impression when played in New York last season.

William Gericke, former leader of the Boston Symphony orchestra, was married to Miss Flamm of Vienna, in St. Stephen's Cathedral in that city, last Saturday.

Forepaugh's circus had fine weather in Boston 6-11, and did a big business. The Fall of Nineveh, connected with the regular performance, received very favorable comment.

JAY B. BENTON.

ST. LOUIS.

The Spencer Opera co. opened their season of Summer opera at Uhrig's Cave 6 under the most favorable auspices. A very large audience was present to hear Girofle-Girofla, and the opera was given in a most satisfactory manner. The co. is a very strong one, the cast being made up of some well known people. Addie Cora Reed, who was here last Summer at the Cave, and later with the Pauline Opera co., sang the dual role of Girofle-Girofla in a very acceptable manner. She was warmly received, and was the recipient of many handsome bouquets. Lizzie Annandale, for many years with the Emma Abbott Opera co., took the part of Aurora and was well received. Ben Lodge made a good Don Bolero; I. E. Stille sang well as Marasquin; Jerome Sykes acted and sang well as Mourzourk; Agnes Sherwood was pretty and clever in the soubrette part of Paquita. The rest of the cast is strong and the chorus is the strongest and best drilled that the Cave has had in many years. The costumes were rich and pretty, and from the manner in which the first production was received, it is safe to promise a most prosperous season for Manager McNeary.

Large crowds attended the big show of Barnum and Bailey during the week. It is beyond a doubt the best circus and spectacle that has ever visited St. Louis. Both the circus and the menagerie were all that the management claimed. The spectacular part of the show was exquisitely costumed and the well-trained ballets, scenic effect and marches were picturesque and brilliant.

Manager McNeary went to Cleveland 3 and accompanied the Spencer Opera co. back. They arrived here Sunday, 5.

One of the members of the Spencer Opera co. at the Cave and in the cast of the Girofle-Girofla is Minnie Bridges, a pretty and popular young St. Louis girl, who has been on the stage for the past three years.

Said Pasha will follow Girofle-Girofla at the Cave, beginning 13 for a week's run.

Grace Vaughn, Pedro in Girofle-Girofla, was married in Cleveland, O., during the last week of the engagement there to a young gentleman of that city.

Arrangements were almost completed to have Schneider's Garden open 13 with the Duff Opera co. but they have not been closed yet. By next week the matter will be definitely settled.

Manager McNeary has dispensed with his unsightly drop-curtain of last season and has a new one, a fine work of art, representing Lake Geneva, by Mr. Pinkston, of this city, and the scenic artist of the Cave.

Frank Perley, of the press representative bureau of the Barnum and Bailey Circus, is one of the best known press men in the country. He is very popular among the newspaper fraternity, to whom he is always courteous and accommodating. He was with the Conreid Opera co. at the Cave four years ago. He will manage Madame Modjeska next season.

The Old Homestead was, by permission of Denman Thompson, given by amateur talent at the Grand Opera House, Monday night.

Messrs. Guy Lindsley and E. S. Abeles, both well-known St. Louisians, who have entered the professional field, will give a dramatic entertainment at the Pickwick 21.

W. C. HOWLAND.

DENVER.

During the Summer there is now and then a vacant week at the Broadway and Tabor, but both houses show very few gaps in their respective lists, and it is very probable that the two months after June will see some important engagements in the theatrical calendar. Especially in August will it be a fortunate time for any reputable co. that has Denver its objective point. Some 50,000 people will be here when the Knight Templars meet.

The receipts were not notably large at any of the theatres week ending 4. The weather was bad some of the time, and then the attractions were somewhat conventional.

The Broadway did a fairly good business with The Police Patrol, a well-acted melodrama, with many climaxes that can be reached only upon a wicked Chicago basis. An entirely new (to us) actress will open for a week to-night, 6—Marie Hubert Frohman—in The Witch. She has had well-written notices, some fine paper put up by the Broadway's ever-energetic Mr. Hall, and withal, a sale of seats that encourages me to believe that her visit will prove a profitable one.

At the Tabor, Donnelly and Girard did a fairly good business, also. Natural Gas has had some "new meters" added to be sure, but it's easily recognizable as the same old farce, which made people laugh years ago. Of course, it isn't expected that the piece will lose its identity in the changes that take place in its presentation. I would really like to see these clever comedians in something entirely new, and others would like the same. Their co. is, as usual, of the fun-making kind. The County Fair opens to-night. It did a large business here last year.

There has been a change in the character of the plays at the People's. The management has deemed it expedient to give the public a rest on sensationalism, and will, for the present substitute light performances. J. J. Williams, who is a good actor, will sustain the leading roles in these plays. He takes the "fat" part in Our Boarding House, which will open the series to-night.

Whether it be intentional or a coincidence, I do not think it a politic arrangement for both Summer theatres to have the same bills. For instance, Boccaccio was presented last week by the opera co. at Elitch's, and at Manhattan the same opera was on. People who perhaps would have visited both resorts stayed away from one, because they would see nothing new in the other. The cos. are fairly good—as good as the small admission fee will permit, I expect. The patronage on week days has been light. The weather has been anything but Summer-like, however. This week the bill at Manhattan will be Mikado, and at Elitch's Said Pasha.

The attraction for week of 13 at the Tabor is Collier and Cleveland; then there's a vacant week, then Richard Mansfield, who will make his initial appearance in Denver. Following Mansfield, Thatcher's Minstrels.

Haverly's Minstrels will come to the Broadway week of 20.

The Last Days of Pompeii will be presented during July and most of August at Arlington Park.

The *Sun* suggests that in view of recent events at one of the suburban theatres Merry War would be a good opera for the rest of the season.

W. P. PEABODY.

CINCINNATI.

Business Manager Baker closed a successful season at Harris' 11 with N. S. Wood as the final attraction. It had been intended to prolong the season until 18, but the co. booked for the closing week had fallen by the wayside, and rather than fill out with an improvised attraction the astute manager was content to rest on his laurels. N. S. Wood appeared to advantage in his sensational play, The Orphans of New York, during the evening performances and East Lynne, the matinee attraction, afforded Ida Lewis ample opportunity to display her emotional ability. Both plays were well staged.

Manager Charles Harkinson, of the Highland House, was banquetted 3 at his resort by the officials of the Mount Adams Electric Railway, and during the evening received many deserved congratulations on his pluck in endeavoring to provide for the stay-at-home Cincinnatians' amusement for the Summer. The Highland Summer season will begin 12 with Christofo Colombo as the inaugural programme presented by Sam Jack's Burlesque co.

Charles Zimmerman, who has during several seasons past agreeably filled the box-office at Heuck's, has, I am informed, been engaged in a similar capacity for Messrs. Heuck and Fennessy's new Empire Theatre at Indianapolis.

The season at Coney Island opened successfully 4 and the Sunday attendance on the date following was large enough to call into requisition two extra steamers for the people's transportation.

Manager James E. Fennessy will in all probability divide his time between his Cincinnati and Indianapolis theatres the coming season.

Will Fennessy is enjoying a much needed rest at his brother Jim's farm in Northern Kentucky.

The new Walnut Street Theatre is being rapidly completed, though the incessant May rain rather retarded its erection.

The Cleveland Minstrels are announced for one performance at the Grand evening of 13.

Manager Havlin has returned from New York.

The midsummer concert season at the Zoo will begin on 20 with the Ballenberg-Bellstedt orchestra as the attraction.

The Wilbur Opera co. is booked for an extended engagement at Harris during the coming season.

JAMES MCDONOUGH.

LOUISVILLE.

Ex-Governor Taylor, of Tennessee, will lecture 9 at the Masonic on "The Fiddle and the Bow."

Cleveland's Minstrels are announced for one night at Macauley's 13. Frank Cushman and other good people will be with the co.

The season of Summer opera will open at the Auditorium 13 with the Duff co. in A Trip to Africa. J. C. Duff is here now, and together with Managers Quilp and Camp, is preparing for the commencement of what promises to be a successful season. Henry Burck will be the leader of the orchestra that will furnish the music at the open-air concerts that will follow the operas.

Barnum and Bailey's Circus drew two very large crowds 2 in spite of very bad weather.

The Kellner and Beymer Cake Walk show is doing big business in the interior of the State. Manager Kellner is one of the stage attaches at Macauley's, and a big-hearted, energetic fellow who deserves success.

Frank Belvibe, the bare-back rider, will probably start a riding academy here under the patronage of leading citizens.

Mrs. Rachel Macauley is expected here for a short visit in the near future. She will be the guest of the Hon. T. H. Sherley, who is heralded as the coming Congressman from this district.

Manager Emil Bourlier, of the Masonic, is in New York booking attractions for next season. He announces that the Masonic will have a choice list of cos. upon its books.

The Elks will leave for Buffalo 12 in a special car with several bands and with colors flying. They go to attend the big reunion of the members of the Order.

The sensation of the week is the publication in the daily papers of an effort upon the part of people from the East to secure control of Macauley's Theatre. It is a most valuable property and has prospered under John T. Macauley's rule. It is safe to conclude that it will not pass from his immediate management except under terms extremely advantageous to himself. The history of the house is a most interesting one, although it does not cover a great many years. Perhaps the most noteworthy event in the light of after developments was the debut of Mary Anderson, then an obscure girl with little or no means. It occurred on Saturday night. The snow lay deep upon the ground and there were few persons present. The play was Romeo and Juliet, and Milnes Levick, who was starring at the house, played Mercutio by special request. Every one now knows how the crude, untrained, almost unfriended girl, by the sheer force of her beauty and genius, rose to be the foremost actress in the world.

CHARLES D. CLARKE.

NEW ORLEANS.

New Orleans is well provided with Summer amusements, better than ever before. There is light opera at the Grand Opera House, very good for the price of admission charged, and well patronized. It is the Arion Comic Opera co., under the management of Charles F. Lang. The Princess of Trebizonde was successfully given 6-11, and The Mikado is in rehearsal. The season will close 18, unless the co. can be prevailed upon to remain for several additional weeks. There is no reason why this should not be done. Business has been good and Summer opera is a decided success here.

There is some talk of the Arion Comic Opera co. playing a two weeks' engagement at Birmingham, Ala., but nothing definite has been done in that direction.

It is understood that Fannah Diard, the popular prima donna of the co., has been offered an engagement with the Bostonians. This would be an excellent selection, for there are few comic opera singers who possess sweeter voices, more charming stage presence, and better musical training.

The Forte Band, assisted by Walter Rogers, cornet soloist of Cappa's Seventh Band, of New York, is drawing large crowds to the West End free concerts.

An excellent amateur performance of The Colleen Bawn was given last week for the benefit of the New Orleans Bicycle Club.

Cavalleria Rusticana is announced to be sung at the Academy of Music 21 in the original Italian by the Grand Opera House co. of New York 11. Who and what they are is not known. Time will tell.

LAZAR C. QUINTERO.

DETROIT.

All the theatres in this city are closed, and will remain so until the opening of next season, except perhaps an occasional Summer attraction, and as we are not so fortunate as our sister cities who have a run of light opera during the Summer, our theatregoers are liable to pine away for the want of attractions.

Wonderland, however, whose patrons would not stay away with the thermometer at 120° in the shade, continues through the Summer, and will not close unless for a couple of weeks, which may be necessary for renovating the house.

South Before the War did a fair business at the Lyceum 6-11, and on Friday evening Treasurer Perin took his annual benefit.

The U. of M. Glee and Banjo Club gave one of their unique and inimitable entertainments at the Detroit Opera House to a large and appreciative audience. The club this year is fully up to its pre-

decessors, and has to be seen and heard to be appreciated. F. K. STEARNS.

BALTIMORE.

The tide of affairs theatrical is at about as low an ebb as it ever reaches here, only one theatre being open.

At Harris' Academy of Music The Mikado was the bill during the week ending 11. The opera was put on in handsome style, and the work of the co. was quite satisfactory. Clara Lane sang and acted the part of Yum-Yum in the quietly effective way that has made her a prime favorite with the patrons of the Academy. George Broderick made more of the role of the Mikado than any one we have ever seen in the part, and Mabella Baker's Katisha was a thoroughly artistic bit of work. A good word is also due Frank David and J. K. Murray for their performance of Ko-Ko and Pooh-Bah. Clover with Grace Golden as Stella 13-18.

The Cyclorama of the Battle of the Merrimac and Monitor closed 11, and the building was leased to the National Circus, which will open its season there Monday 13.

Leo Dougherty, stage manager of the Ship Ahoy co., is spending his vacation at his home in this city. HARRY P. GALLAGHER.

CLEVELAND.

Baker's Opera co. presented The Bohemian Girl week ending 4 at the Opera House to very good business. Princess To-To 6-11.

The Wilbur Opera co. presented The Bohemian Girl week ending 6-11 at the Lyceum Theatre and did a very good business. The opera was put on in a very satisfactory manner.

The Spencer Opera co. put on The Gondoliers as their closing opera week ending 4 to fair business.

Manager A. P. Hartz is in New York city on business connected with his house and the Baker Opera co.

The Cleveland Railroad Clerks' Association will have a benefit at the Lyceum Theatre, commencing 13, continuing throughout the entire week. For this occasion the Wilbur Opera co. will produce for the first time in this city the nautical comic opera, The Royal Middy. JULIUS MENGENSDORF.

PITTSBURG.

With the close of the Bijou Theatre, Duquesne and Grand Opera House have commenced the manifold repairs and improvements made necessary by the wear and tear of the season. Later on will determine what these changes are, but enough is known now to show that the enterprising managers of these houses intend to very materially add to the comfort of the profession behind the footlights—a realm hitherto almost neglected in the eager desire to overdecorate the front of the house.

Mr. Gulick, of the Bijou Theatre, tells me he will spend no less than $20,000 improving and retouching the decorations of what has proved a veritable gold mine. Cos. already booked at this house may look for snug quarters next season.

At the Academy of Music the Bob Fitzsimmons comb. opened 6 to a packed house. This week will close one of the most successful seasons of the Academy. The house will reopen Aug. 15.

Ada Gray in East Lynne has had a fairly successful week at Harris' Theatre. N. S. Wood 13-18.

R. M. Gulick left for New York 9.

Edward Bagley, formerly with Pulse of New York, will go with The Kid co. next season. E. J. DONNELLY.

KANSAS CITY.

The only theatre now open is the Ninth Street, where Prof. Norris' Canine Paradox, a dog show of considerable merit, drew fair houses 5-11. St. Felix Sisters Comedy co. 12-18.

The testimonial concert tendered J. Backus Behr at Music Hall 6 was well attended. A pleasing programme was artistically rendered. The overture to Judith, the grand oratorio composed by Alf. Charles Ross, was finely executed by the Philharmonic Orchestra, and proved a splendid musical composition. The entire oratorio will soon be heard.

The Grey Nun, an opera by Clouard and Bush, will be produced at the Coates 16-18.

Manager Hudson has returned home, and Manager Judah went to New York to complete booking for next season.

The National Pageant was given at the Auditorium 2-4 and netted a moderate amount for a deserving charity. Much labor and attention were bestowed upon it by our people, who participated, but the performances were tiresome and unsatisfactory. Miss Blanche Judah, in a very neat solo swing dance, received great applause, and Mrs. Hugh L. McElroy, as Queen Isabella, made a magnificent appearance. FRANK B. WILCOX.

CORRESPONDENCE.

CALIFORNIA.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Carroll Johnson in The Gossoon May 31 to good business. Little Puck 2; crowded house. Midnight Alarm 4; Blue Jeans 6; Jane 9; Fast Mail 25.——ITEM: Moroscoe's Auditorium will open 15. The Emma Juch co. will be the opening attraction.

STOCKTON.—AVON (Wm. Humphrey, manager): Little Puck was presented 1; Mr. and Mrs. George Allen Watson recited to a fair house 2.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Pearson's Midnight Alarm closed a fair engagement 2. Jane drew good houses 2-4. Carroll Johnson's Gossoon 6-8; Blue Jeans 9-11; McCarthy's Mishaps 13-15; Marie Hubert Frohman 23-25.——LOS ANGELES THEATRE (H. C. Wyatt, manager): Dan McCarthy in Cruisken Lawn and True Irish Hearts week of 1. Manager Wyatt had a benefit on the opening night to large pecuniary results. W. H. Kohler in spectacular production of Louis XI. 6-11; Little Puck 22-25.

WOODLAND.—OPERA HOUSE (Frank Dietz, manager): A local amateur co. gave Damon and Pythias under the management of E. S. Laurie and the auspices of Pythian Lodge No. 43, K. of P., on May 31. District-Attorney E. R. Hopkins appeared as Damon; J. H. Wright, County Treasurer, as Pythias, and J. F. Duncan as Dyonisius; Mrs. Laurie as Calanthe, and Miss Lita Shellhammer as Hermione. All the parts were well sustained. Mr. Laurie is an actor of considerable experience, and the great success of this entertainment speaks well for his ability. The same co. will give The Lady of Lyons 10, assisted by Mr. and Mrs. Laurie. The Wilbur co. played to full houses May 30-1 in Streets of New York, Lights o' London, and Monte Cristo.

COLORADO.

FORT COLLINS.—OPERA HOUSE (Jay H. Boughton, manager): Fisk Jubilee Singers, 1; crowded house; excellent performance. Berbe-Barbour co. in A Legal Document 2; small house; good performance. McKanlass Minstrels 6.

CONNECTICUT.

WILLIMANTIC.—LOOMER OPERA HOUSE: Louise Hamilton to poor business, three nights, ending 1. This closed the season here.

MIDDLETOWN.—MIDDLESEX MUSIC HALL: The Dessauer Opera co., under the management of Horace Wall, presented The Mikado to S. R. O. 3, every seat being taken before the sale. Gilbert and Sullivan's tuneful opera has never been presented so well here before. The principals were encored repeatedly. Lizzie Gaffney as Yum-Yum, H. H. Ensign as Ko-Ko were especially fine. The chorus was tuneful and well drilled.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Ray L. Royce in Tom's Vacation 31; fair house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Haverly's Minstrels packed the house, and gave probably the best minstrel entertainment ever seen here. The ballad singing of George Evans, a recent resident of Streator, was highly appreciated. During the evening he was presented with a fine gold-headed cane.

AURORA.—EVANS' GRAND OPERA HOUSE (Edward Norton, manager): Eunice Goodrich 2-7 and matinee to good business. Arnold Wolfort co. 6-12.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): Andrews Opera co. in Dorothy 6; fair house. J. C. Stewart's Two Johns co. 9.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Spooner Comedy co., week's engagement, to good business at cheap prices. This closed very successful season at this house.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Haverly's Minstrels 2; packed house. Duff Opera co. 4 presented The Queen's Mate to a large and appreciative audience. Spooner Comedy co. opened 6 for a week at cheap prices.——ITEM: Several members of Haverly's and Duff's Opera co. who are Elks, attended private receptions given by the lodge here for their benefit while in the city.

CAIRO.—ARENA: Owing to high water Robinson's Circus did not draw the patronage it deserved 4. It was an unusually good entertainment. At Fulton, Ky., a small town below here, 25,000 people attended the afternoon and evening performances.

STERLING.—ACADEMY OF MUSIC (E. H. Purcell, manager): The season closed with Manager Purcell's annual musicale 3 to S. R. O.——ITEM: Manager Purcell will start 15 on a month's tour through Wisconsin and Minnesota with the Schubert Lady Quartette and Symphony Club, which have been rehearsing here for the past two months under Manager Purcell.

INDIANA.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Local amateurs gave an excellent presentation of Pirates of Penzance to a crowded house.——ITEMS: Manager Livermore left 4 for New York to book attractions for next season.—E. L. Kinneman, formerly manager of Sweeter's Opera House, and at present manager of the Circleville, O., Opera House, is in town spending a few days with old friends.

SEYMOUR.—OPERA HOUSE (Lynn Faulkconer, manager): Bon Ton Opera co. (semi-professional) from Vincennes, Ind., good performance of Victor the Blue Stocking 6, to good business. House closed.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Alba Heywood and his concert co. gave a very enjoyable performance to a fair audience 7. This closed the season here, which was a very good one. Manager O'Brien intends to enlarge the seating capacity, and make some needed improvements before next season.

INDIANAPOLIS.—PARK THEATRE (Dickson and Talbott, managers): Melville Sisters' Dramatic co. played to good houses 6-11, opening with The Two Orphans, and gave a very satisfactory performance of this old but still taxing play.——ITEMS: The rumors of a new theatre have shaped themselves into substantial facts. Ground is broken, the plans have been reproduced in the papers, and the coming theatre is to be called The Empire. Good attractions are already booked.—Sam Young informed your correspondent that the Melville Sisters have had a successful season. These clever actresses are full-fledged "Hoosiers," residing at Terre Haute, having spent a portion of their lives at the "Hoosier" capital.

IOWA.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Two Johns 1; good business. Haverly's Minstrels 7.——FOSTER'S OPERA HOUSE (William Foster, manager): Newton Beers in Lost in London 4; good business. Isaac Payton Comedy co. 13-18.——BIJOU THEATRE (E. A. Cooper, manager): Columbian Opera co. in Chimes of Normandy week ending 4 to good business. The same co. in A Trip to Africa 6-11. The Bijou will then close for the Summer, during which time several important alterations will be made in the house.——ITEMS: Manager Foster will open the two houses under his management 11 for a season of Summer attractions, playing alternate houses for a season of six weeks at popular prices, opening with Isaac Payton's co. at Foster's.

OTTUMWA.—Newton Beers in Lost in London 2; fair business. Two Johns 4; good business. One of the Johns is an Oskaloosa, Ia., man, Quinn Phillips.

NEWTON.—LISTER'S OPERA HOUSE (A. J. Wright, manager): Newton Beers in Lost in London to a large house 3.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND (E. C. Davis, manager): Marie Hubert Frohman in The Witch May 31; excellent performance to good business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): George R. Tremaine's Illustrated Lectures of the "Old and New Worlds" for four nights; business light on account of bad weather.——ITEM: Woods' Opera House at Wellington, Kans., had the entire roof and part of the back wall blown out in a recent storm.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Marie Hubert Frohman in The Witch 4 to a small but highly appreciative audience. Performance excellent. This virtually closes the season here.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Marie Hubert Frohman in The Witch 2 closed the season at this house, and gave us the only genuine dramatic novelty we have had this year. The play and star made an emphatic success.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): The season is practically over here. It has been the best season for several years, and all good attractions did excellent business.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, proprietor): Repetition of Pirates of Penzance by Emporia Musical Association 4 for the benefit of the cyclone sufferers at Wellington to S. R. O.

MASSACHUSETTS.

WORCESTER.—THEATRE (Rock and Brooks, managers): The Germaine Opera co. in Said Pasha and Amorita May 30-4 to fair business. Co. very strong.——LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): Hazel Kirke and Hidden Hand were the attractions 30-4; good business.——FRONT STREET OPERA HOUSE (W. H. Arnold, manager): Only a Farmer's Daughter and Wild Oats 30-4 to fair business. The house will close for the season the latter part of this month.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Local amateurs presented the operetta of Joseph and His Brethren in the Hebrew language 3 to a small audience of Hebrews. Belle Barron, under the management of C. H. Smith, a former manager of the Academy, appeared in East Lynne to big business 4.

LYNN.—THEATRE (W. E. Boynton, acting manager): Married Life, presented by pupils of Mrs. Howard, under the direction of Wilbur E. Stone 8; Mesamates by the St. Mary's Dramatic Club 10. This closes the season here.——ITEM: C. W. Cook, proprietor of the Lyceum Musee, will manage Hotel Nahant this season. Your correspondent wishes to thank Manager Currier, Treasurer Byrne and Director J. P. Sullivan for courtesies during the season.

MICHIGAN.

DOWAGIAC.—OPERA HOUSE (R. Lewis, manager): Clarence E. Holt with a capable co. in The New Magdalen to a good house 1. This closed a very prosperous season in this wide-awake little city.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Hettie Bernard-Chase in Uncle's Darling was well received 2; attendance fair. Clarence E. Holt and a strong co. opened 6 in The Old Guard to a small house.

PORT HURON.—CITY OPERA HOUSE (J. A. Sherman, manager): Cleveland's Minstrels to a fair-sized audience 4.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Clarence E. Holt 2-4; small houses at cheap prices. Prof. Burton and co. dog and pony circus 4-6 to fair business.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): The Fast Mail drew a crowed house 7. Cleveland's Minstrels 7; Charles A. Loder 9.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): Queen Esther 9, 10; The Labadie-Rowell co. in Ingomar and Damon and Pythias 15, 16.——ITEM: The long season of rain has been very discouraging to both managers and traveling cos.

MANISTEE.—OPERA HOUSE (H. Petersen, manager): L. J. Carter's Fast Mail co. delighted a crowded house 4.

SAULT STE. MARIE.—SOO OPERA HOUSE (P. W. Snute, manager): The Ida Van Courtland co. completed its season with a week of fair business 4. Carter's Fast Mail 8, 9.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): Damon and Pythias was presented by local talent 2 to a full house. This was the best amateur production ever given here. Manager Ross took the part of Damon and showed that he had not forgotten how to act. Adams and Lawton's Crazy Lot 6; fair business. Limited Mail 9, 10; Parisian Gaiety Girls 23.

MISSISSIPPI.

COLUMBUS.—On account of bad weather on Monday night, May 30, the Pirates of Penzance was postponed until 31 and was greeted with a large and well pleased audience.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: The Jeannie Winston Opera co. opened a week's engagement in Boccaccio 6. From here they go to St. Paul for the Summer season at the Metropolitan.——LYCEUM: Agnes Huntington is at the Lyceum.——BIJOU: Hallen and Hart presented their new farce, The Idea, for the first time 5. The new play promises to become as popular as Later On, which will be put on the latter part of the engagement.——PENCE OPERA HOUSE: Ida Siddons' Female Mastodons 6-11; good business.——ITEM: The new Convention Hall was formally dedicated 5 by a grand concert, over ten thousand people being present. Chauncey Depew and Governor Merriam delivered addresses. The hall is one of the largest in the country, admirably arranged, and its acoustic qualities are excellent.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Marie Wainwright in Amy Robsart 2-4; large and fashionable audiences. George Thatcher's Minstrels presented Tuxedo at a special performance 5 to a fair-sized audience. Charles Frohman's Comedians presented Mr. Wilkinson's Widows 6-11, opening to a full house and appreciative audience. Jeannie Winston's Opera co. in a select repertoire, opening 12 for the Summer season.——LITT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): Hallen and Hart produced their new comic play with music, The Idea, by Herbert Hall Winslow and Joseph Hart. The piece is bright and sprightly, replete with catchy airs, and was finely rendered by the co. Clara Thropp, Hettie Fuller, Marie Greenwood, Fred. Hallen, Joseph Hart, and John McWade played their roles and rendered the music very acceptably, eliciting great applause and numerous encores. Large attendance. Jacob Litt's co. of players opened the Summer season at this theatre 6, producing William Haworth's new play, A Nutmeg Match, introducing Annie Lewis as a star in the part of Cinders, the heroine of the play. The piece was finely staged. New scenery was painted expressly for this play by Messrs. Albert, Grover and Burridge, of Chicago, and also some fine sets painted by W. B. Davis and Fred E. Power, and a handsome new curtain by Joe Hart, subject: "Poet and Peasant." Cast: Cinders, Annie Lewis; Bob Lucas, George R. Edeson; Will Hartley, W. S. Harkins; George Wasnington Littlehales, Frederick Perry; Rev. Dr. Osgood, Robert McNair; Jem Saunders, Frank Losee; Nervy Kate, Oscar Schoening; Mrs. Lucas, Mrs. Selden Irwin; Belle Mason, Julia Arthur; Elizabeth Ann Alice Sharp, Mrs. E. A. Eberle.——HILTON'S PLAYHOUSE (Edwin P. Hilton, manager): The Vivai Sparks co 3-11 gave good performances to fair business.

MANKATO.—GRAND OPERA HOUSE (W. O. Ford, manager): George Thatcher's Minstrels and Rich and Harris' Comedy co. in Tuxedo played for the benefit of the Elks to a packed house 6. She Couldn't Marry Three 9; Neil Burgess' County Fair 11; Turkish Bath 13.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): California Opera co. in Mascotte and Chimes of Normandy May 30, 31 to deservedly poor business. Hinebaugh's Original Georgians to a fair house 1. Lillian Kennedy and her excellent co. in She Couldn't Marry Three played a return engagement 4 to a packed house and a delighted audience.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Jeannie Winston Opera co. 1-4 to fairly good houses. The co. is comprised of about thirty people, and their rendition of the various operas was very creditable. Rhea 7; very large advance sales; Sam Jack's Creoles 11.——THE LYCEUM (W. A. Seely, manager): Will Carleton 4; large and representative audience. His various selections were enthusiastically received.——ITEMS: John T. Condon, of the Temple, is now in New York booking attractions for next season.—W. A. Seely, manager of the Lyceum, is ill from overwork, and is now, much to the regret of his friends, at St. Luke's Hospital. Late reports, however, indicate that he is much improving, and that he will soon be on his feet again.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Agnes Huntington co. 1-2. Gus Williams 6-7.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Agnes Huntington co. May 30, 31. Gus Williams in Keppler's Fortunes 2-4; good business. Gorton's Minstrels 6-8; Sam T. Jack's Creoles 9-11.——ITEM: The Oro Plata Club's reception to the Huntington co. 30 was a big success.

NEBRASKA.

OMAHA.—BOYD'S THEATRE (Boyd and Haynes managers): The County Fair had a very successful engagement 2-4.——FARNAM STREET THEATRE (Crawford and Burgess, managers): The Dodd Opera co. is playing a successful engagement.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): The Leslie Davis co. closed their third engagement of the season at this house 4. Excellent business. Haverly's Minstrels 10, closing the season.——THE FUTURE (L. M. Crawford, manager): The County Fair to a good house 1.——ITEMS: Ed. A. Church will go to New York this week to complete the bookings for the Lansing next season. A glance at the contracts already made for this house promises well for our next Winter's entertainment.—Thatcher's Minstrels in Tuxedo will give a benefit to Mr. Ogsdon, the retiring manager 10.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Floy Crowell three nights ending 9 to very small business.

NEW JERSEY.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Mr. and Mrs. Kendal in Still Waters Run Deep to S. R. O. 3. They were repeatedly called before the curtain and at the close of the performance said they had seldom played to a more appreciative audience. A co. was billed to appear in The Child Stealer 6, but on account of small box-office receipts and pressing hotel bills no performance was given. The co. invited the G. A. R. to attend in a body and about sixty appeared at the hall. G. P. Kingsley, manager of the hall, attached the goods of the co. and returned the money ($16 in all) to those who had bought tickets.

NEW YORK.

LOCKPORT.—HODGE OPERA HOUSE (H. A. Foster, manager): McGibeny Family 2; fair business; good performance.

LYONS.—MEMORIAL HALL (F. Chamberlin, manager): McGibeny Family concert 7; fair-sized house; good entertainment.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Past Redemption, for the benefit of the Knights of Pythias of Amsterdam, by local talent, assisted by W. E. Hall, lately of The Irish Corporal co., was presented 6. Audience very large and well pleased.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): Lillian Lewis appeared for the first time before a Fargo audience in Credit Lorraine and As in a Looking Glass to good business.

GRAND FORKS.—METROPOLITAN OPERA HOUSE (Frank L. Witt, manager): Rhea in La Czarina May 31; good house. Lillian Lewis in Credit Lorraine and As in a Looking Glass 3, 4; poor business.

OHIO.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Frank Mayo as Davy Crockett to a fair week's business 6-11. Mr. Mayo is supported by a good co., which includes his son, Edwin Mayo. Mr. Mayo will present The Streets of New York 13-18. This will probably close the season here.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): Gertrude Andrews co. opened 6 to a crowded house. They remain all week. This closes the season here.

DOVER.—MASONIC OPERA HOUSE (B. F. Elsberry, manager): The Ironton High School Cadets gave a very pleasing entertainment 2. The opera, Snow White, will be given by an amateur co. of seventy-five people 9.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): De Lange and Rising in Why and Tangled Up drew a large number of the Elks' friends through a drenching rain 3. The usual social session after the performance.

POMEROY.—OPERA HOUSE (Edward L. Keiser, manager): House closed for the season.——ITEM: Your correspondent has just returned from Cincinnati and the May Festival to find our little city all excitement, and quarantined on account of small-pox here.

DAYTON.—MEMORIAL HALL, SOLDIERS' HOME (William Harris, manager): School for Scandal was the bill selected by Manager Harris for the initial performance of the fourteenth annual Summer stock co. at this beautiful theatre. The performance was of uniform excellence. Cast: Sir Peter Teazle, Robert G. Wilson; Sir Oliver Surface, Robert F. McClannin; Charles Surface, Clarence Handyside; Joseph Surface, Beaumont Smith; Crabtree, John F. Ward; Sir Benjamin Backbite, Paul Cazeneuve; Careless, Cuyler Hastings; Rowley, Harry Millward; Moses, Milton Bowers; Snake, John H. Ready; Servant, Steven Power; Lady Teazle, Lillian Lawrence; Mrs. Candour, Mrs. Kate Meek; Maria, Mrs. Beaumont Smith; Lady Sneerwell, Mrs. John F. Ward.

PENNSYLVANIA.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): De Lange and Rising in Tangled Up 4; satisfactory performance. This closed the season here.——ITEM: Manager Cashbaugh will leave for New York about 25 to book for the coming season.

ASHLAND.—OPERA HOUSE (Theodore F. Barron, manager): The Hyer Sisters in The Darkies' Dream 3; to small business.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Hyer Sisters gave a very creditable performance to a fair-sized house 7.

POTTSTOWN.—ARENA: The Harris' Nickel Plate Circus 2; fair business at both performances.

WAYNESBURG.—OPERA HOUSE (Cooke and Hunnell managers): Concert by the American Military Band of Pittsburg May 30. Receipts, $320.

READING.—ACADEMY OF MUSIC: The system in force by Manager Mishler in limiting attractions and booking good ones only has had a very beneficial effect, artistically and pecuniarily, and the season just closed was the very best the Academy has ever had. Mr. Mishler's idea of telling the truth only about attractions has established great confidence, and big audiences were the result. Clark and Cox's spectacular pantomime terpsichorean spectacle Ben Hur to over $2,000 week ending 4 closed the Academy for the season. Over 150 ladies and gentlemen participated.

RHODE ISLAND.

PROVIDENCE.—GAIETY OPERA HOUSE (E. R. Byram, manager): One of the Bravest week ending 4; good business.——WESTMINSTER THEATRE (George H. Batcheller, manager): Lester and Williams' co. in My Jack week ending 4; fair houses. Atkinson's Jollities in The Electric Spark 6-11; City Sports Burlesque co. 13-18.——LOTHROP'S MUSEUM (George E. Lothrop and Co. managers): The Harvest Moon and Camille were presented week ending 4 by Lothrop's stock co. with Kate Glassford and Charles Barringer in the leads. A Rash Marriage 6-11; The Outcast 13-18.——ITEMS: The funeral services of Polly McDonald, of the Lester and Williams' Me and Jack co., who was fatally burned at the City Hotel on May 31, were held at the Cathedral on the morning of 4.—The Gaiety Opera House closed a season of thirty-nine weeks 4, during which there have been over 350 performances.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Gran Opera co. week ending 4 in Fatinitza, Boccaccio, and Martha to fair business.——ITEMS: William Broderick and wife departed for New York 3 by steamer.—Charleston Lodge, No. 242, Benevolent Order of Elks, has been organized in this city with over twenty-five charter members enrolled. The new lodge was duly initiated 8 with appropriate ceremonies, which were participated in by representatives from Augusta, Macon, and Atlanta. After the initiation the visitors were tendered a banquet by the local lodge at the St. Charles Hotel. The officers of the lodge are: E. P. Guerard, Exalted Ruler; Joseph Bock, Treasurer, and R. M. Solomon, Secretary.

WASHINGTON.

SEATTLE.—ARMORY HALL (J. W. Hanna, manager): Richard Mansfield 2-4; excellent performances to large and well-pleased audiences. Power of the Press 6-12.——CORDRAY'S THEATRE (R. E. French, manager): Alone in London May 30-5; good performances to good business. The scenic effects were excellent. Held by the Enemy 6-12.——ITEM: Manager Hanna has erected a large stage in the Armory in order to accommodate The Power of the Press.

TACOMA.—THEATRE (S. C. Heilig, manager): Richard Mansfield to crowded houses May 31-1. It is safe to state that no attraction has given the patrons of the Tacoma Theatre more enjoyment than has Beau Brummell, A Parisian Romance, and Dr. Jekyll and Mr. Hyde as presented by Mr. Mansfield and his co. Owing to a late train he was unable to appear 30 as billed, but in order to please kindly presented a double bill on the last night. He will return for a matinee 4 when he will present Prince Karl.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Ship Ahoy gave a bright and pleasing performance 1, and closed season. Business fair; severe storm. P. A. Johnstone, the mind-reader, 5. His performance was, indeed, wonderful.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): The Spider and Fly 3; good house.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Baldwin-Melville comb. week ending 4 to good business; rain every night.

CANADA.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Rhea drew moderate houses at advanced prices 2-4. Lillian Lewis 6-8.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Summer stock co. in Marquise 2, 3. All the Comforts of Home 4, Legal Wreck 6-8 to fair houses but not by any means such as the merits of the co. deserve for which regrettable fact a number of local causes are to blame. Misses Maddern, Ford, Hampton and Lowrie and Messrs. Frawley, Lee, Liston and Blakemore have made some striking hits and materially added to their reputations since this engagement opened. But the most noticeable piece of work was reserved for Eugene Ispson, whose Martel, the game-keeper, in the Marquise, in make-up, detail and performance, was the very finest bit of character acting ever seen on a St. John stage; indeed, I very much doubt if it could be excelled anywhere or by any one. It was realistic, natural and artistic in the highest sense. Alf.

Hampton in Turned Up 9.—LYCEUM: The Mechanics' Institute rechristened and for the time being under the management of Austin and Huffman, opened 6 to an immense audience in vaudeville show and gift enterprise. Performances said to be good.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them so as to reach us Friday.

DRAMATIC COMPANIES.

AUGUSTIN DALY: Chicago, Ill., June 13-July 2.
ADA GRAY: New York city, June 13-18.
ATKINSON JOLLITIES: Worcester, Mass., June 13-18.
ANNIE MITCHELL: Lima, Ind., June 13-18.
BERG-BARBOUR: Fremont, Wyo., June 14, 15, Aspen 16-18.
BLACK FLAG: Chicago, Ill., June 12-18.
BLUE JEANS: San Diego, Cal., June 14, San Bernardino 15, Sacramento 17, 18, Portland, Ore., 20-25.
BOBBY GAYLOR: New York city May 16-indefinite.
BOSTON COMEDY (Webber's): St. John, N. B., June 13-18.
BRODERICK COMEDY: Beatrice, Neb., June 13-18.
COUNTY FAIR: Minneapolis, St. Paul, Minn., June 13-18.
CLARENCE BENNETT: Burlington, N. J., June 13-18.
CARROLL JOHNSON: Salem, Ore., June 14, Portland 16-18, Olympia, Wash., 20, Seattle 21, 22, Victoria, B. C., 23, 24, Nanaimo 25, Vancouver 27, 28, New Westminster 29, Port Townsend, Wash., 30, Tacoma July 1, 2.
CHICAGO COMEDY (Berlain's): Menominee, Mich., June 13-18.
CHARLES J. STEVENSON: Oil City, Pa., June 13-18, Binghamton, N. Y., 20-25.
CRAZY LOT: Petosky, Mich., June 14, Marcelona 15, Kalkaska 16, Big Rapid 17, Reed City 18.
CRUSKEEN LAWN: San Francisco, Cal., June 13-25.
COUNTY FAIR: Leadville, Col., June 14, 15, Colorado Springs 16, Pueblo 17, Cheyenne, Wyo., 18.
DEAN AND KETCHUM: Peshtigo, Wis., June 14, 15, Norway, Mich., 16-18.
DE LANGE-RISING: Logansport, Ind., June 15, Niles, Mich., 16, Benton Harbor 17, So. Chicago, Ill., 18, 19, Elton 20, Janesville, Wis., 21, 22.
ELYSIUM: New York city May 16—indefinite.
EDWARD HARRIGAN: Boston, Mass., June 13-25.
EUNICE GOODRICH: La Crosse, Wis., June 13-16, Madison 20-22, Elgin 23-July 2.
FICKLE FORTUNE: New York city June 13-18.
FRANK DANIELS: San Francisco, Cal., June 6-18, Fresno 20, Visalia 21, Los Angeles 22-25.
FAST MAIL (Hardie and Von Leer's): Glasgow, Scot., June 13-18.
FAST MAIL (Carter's): Oakland, Cal., June 14, San Jose 15, Livermore 16, Stockton 17, 18.
FROST AND FANSHAWE: Quebec, P. Q., June 6-indefinite.
FAST MAIL (Carter's): West Superior, Wis., June 20, Duluth, Minn., 21, 22, Chippewa Falls, Wis., 23, Eau Claire 24, Menominee, Mich., 25, La Crosse, Wis., 27, Portage 28, Ripon 29, Oshkosh 30, Green Bay July 1.
FRANK MAYO: Toledo, O., June 12-19, Cleveland 20-July 2.
GOLDEN GIANT: Harlem, N. Y., June 12-16.
GEARY STOCK: Toledo, O., June 6-Aug. 15.
GRISSER-DAVIES: San Francisco, Cal., April 4—indefinite.
GUS WILLIAMS: Fargo, No. Dak., June 14, 15, Winnipeg, Man., 16-18.
HENRY E. DIXEY: Boston, Mass., June 13—indefinite.
HOSS AND HOSS: Denver, Col., June 13-18, Colorado Springs 20, Pueblo 21, Leadville 22, Aspen 23, Ogden, Utah, 25, Salt Lake City 27, 28, Virginia City, Nev., 30, Carson July 1, Reno 2.
HETTIE BERNARD-CHASE: St. Ignace, Mich., June 14, Sault Ste. Marie 15, 16, Manistique 17, Marinette, Wis., 18, Menominee, Mich., 20.
HARRY LA MARR: Waldboro, Me., June 14, Farmersville 15, Portland 16-18.
J. G. STUTTZ: Big Springs, Tex., June 14, 15.
JESSIE MAE HALL: Ottawa, Ill., June 13-18.
JANE: Portland, Ore., June 13-18, Vancouver, B. C., 20, 21, New Westminster 22, Fairhaven, Wash., 23, Port Townsend 24, Victoria, B. C., 25, Seattle, Wash., 27, 28, Tacoma 29, 30, Spokane Falls July 1, 2.
J. H. WALLICK: Vancouver, B. C., June 13, 14, Victoria 15, 16, Port Townsend, Wash., 17, Ellensburg 18, Spokane Falls 20, 21, Missoula, Mont., 22, Butte City 23-25, Helena 27, 28, Marysville 29, Great Falls 30, July 1.
KITTIE ARYMAN: Ludlow, Vt., June 13-18.
LESLIE DRAMATIC: Omaha, Neb., June 12-18.
LITTLE TIPPET: Boston, Mass., June 6—indefinite.
LEORA E. LANE: Plankington, So. Dak., June 13-18.
LABADIE-ROWELL: Owosso, Mich., June 16, Clare 17, 18, Mount Pleasant 20-25, Greenville 27.
LOUISE HAMILTON: Bangor Me., June 13-18, Camden 20-22, Vinal Haven 23-25.
MISS HELYETT: Chicago, Ill., June 6-July 2.
MARIE HUBERT FROHMAN: Pueblo, Col., June 14, Trinidad 15, Las Vegas, N. Mex., 16, Albuquerque 17, El Paso, Tex., 18, Tucson, Ariz., 20, Phoenix 21, Los Angeles, Cal., 23-25, San Diego 27, San Bernardino 28, Riverside 29, Santa Barbara 30, Visalia July 2.
NOTCARTHY'S MISHAPS: Los Angles, Cal., June 14, 15, Visalia 16, Fresno 17, Woodland 18, Oakland 20, 21, San Jose 22, Stockton 23, Sacramento 24, 25, San Francisco 27-July 2.
MAUDE ATKINSON: Charlevoix, Mich., June 13-15, Gladstone 16-18.
NATURAL GAS: Salt Lake City, Utah, June 13-15, Park City 16, Ogden 17, Reno, Nev., 18, San Francisco, Cal., 20-July 2.
OH, WHAT A NIGHT! Sault Ste. Marie, Mich., June 14.
OLD JED PROUTY: New York city May 23—indefinite.
ON THE FRONTIER: London, Eng., June 13-18.
POWER OF THE PRESS: Tacoma, Wash., June 13-15, Spokane Falls 16-18, Butte City, Mont., 20-22, Helena 23-25, Grand Forks, N. Dak., 27.
PAY TRAIN: Manchester, Eng., July 4-30.
POLICE PATROL: Riverside, Cal., June 14, San Diego 15, 16, Los Angeles 17, 18, San Francisco 26-25.
RAY L. ROYCE: Amboy, Ill., June 15, Morrison 16, Dickson 17, Rochelle 18.
RUSSELL COMEDY: Kimbleville, Pa., June 13-18.
RICHARD MANSFIELD: Ogden, Utah, June 14, 15, Salt Lake City 16-18, Denver, Col., 20-25, Cheyenne, Wyo., 27, Lincoln, Neb., 28, Sioux City, Ia., 29, Omaha, Neb., 30, July 2.
ROBERT MCGINLEY: Lyon City, Mont., June 14, 15, Dewey 16-18.
RAYMOND COMEDY: Warnego, Kans., June 13-18.
SMITH-GORTON: Stamford, N. Y., June 13-15, Hobart 16-18, Margaretville 20-22, Andes 23-25, Delhi 27-29, Walton 30-July 2.
SOUTH BEFORE THE WAR: Chicago, Ill., June 6-18.
SPIDER AND FLY: Chicago, Ill., June 11-25.
SPOONER COMEDY: Burlington, Ia., June 13-18, Atchison, Kans., 20-25, St. Joseph, Mo., 27-July 2.
ST. FELIX SISTERS: Albuquerque, N. Mex., June 13-18, Raton 20-25, Trinidad, Col., 27-July 2.
SPOONER DRAMATIC: Menosha, Wis., June 13-18.
SENTENCED FOR LIFE: Chicago, Ill., June 12-18.
SI PLUNKARD: Frankfort, Ind., June 14, Lebanon 15, Logansport 16, Peru 17, Wabash 18, Niles, Mich., 20, Buchanan 21, Three Rivers 22, Coldwater 23, Hudson 24.
THE OPERATOR (Twin Stars): Philadelphia, Pa., Aug. 2.
TRIP TO CHINATOWN: New York city Nov. 9—indefinite.
TURKISH BATH: Pipestone, Minn., June 14, Mankato 15.
TEN NIGHTS IN A BAR-ROOM: Indianapolis, Ind., June 13-18.
WAGES OF SIN: Cincinnati, O., June 13-18.

OPERA AND CONCERT.

ANDREWS' OPERA: Morrison, Ill., June 18, Davenport, Ia., 20-July 2.
A. P. KING OPERA COMIQUE: Philadelphia, Pa., May 23—indefinite.
AGNES HUNTINGTON: Chicago, Ill., June 12-18.
BOSTONIANS: New York city May 16-June 26.
BIJOU OPERA: Louisville, Ky., May 12—indefinite.
CARLETON OPERA: Washington, D. C., May 2-July 2.
CHRISTOFO COLOMBO: Cincinnati, O., June 12—indefinite.
DIGBY BELL OPERA: New York city May 2—indefinite.
DODD OPERA: Omaha, Neb., May 30-June 25.
DESHON OPERA: Augusta, Ga., May 23—indefinite.
FRANCIS WILSON OPERA: San Francisco, Cal., May 20—indefinite.
FISK JUBILEE SINGERS: Sibley, Ia., June 14, Alton 15, Sioux City 16, Elk Point, So. Dak., 17, Yankton 18, Centreville 20, Parker 21, Alexandria 22, Mitchell 23, Woonsocket 24, Howard 25.
GILMORE'S BAND: New York city May 30—indefinite.
HARRIS, BRITTON AND DEAN OPERA: Baltimore, Md., May 9—indefinite.
ISLE OF CHAMPAGNE: Chicago, Ill., May 23-July 9.
IMPERIAL OPERA: Chicago, Ill., May 30—indefinite.
JULES GRAU OPERA: Charleston, S. C., May 2-July 2.
JEANNIE WINSTON OPERA: St. Paul, Minn., June 12—indefinite.
KING KALIKO: New York city June 6-Aug. 13.
NEW AMERICAN OPERA (Simrich's): Philadelphia, Pa., May 2—indefinite.
ONDE MUSIN CONCERT: Melbourne, Aus., June 20—indefinite.
PAULINE HALL OPERA: Boston, Mass., June 6—indefinite.
ROBBER OF THE RHINE: New York city, May 28—indefinite.
SPENCER OPERA: St. Louis, Mo., June 6—indefinite.
WILBUR OPERA: Cleveland, O., April 25—indefinite.

VARIETY AND BURLESQUE.

CARMENCITA: New York city Jan. 25—indefinite.
CITY SPORTS BURLESQUE: Providence, R. I., June 13-18, Worcester, Mass., 20-25.
CREOLE BURLESQUE (Jack's): Bozeman, Mont., June 14, Helena 15, 16, Butte City 17, 18.
DAVIES' CREOLES: Columbus, Ia., June 14, David City 15.
IDA SIDDONS: St. Paul, Minn., June 13-18.
LESTER AND WILLIAMS BURLESQUE: New York city June 13-25.
WHALLEN AND MARTELL: Chicago, Ill., June 6-July 2.

MINSTRELS.

CLEVELAND: Lexington, Ky., June 14, Knoxville, Tenn., 15, Murfreesboro 16, Nashville 17, Memphis 18.
HAVERLY: Denver, Col., June 13-18.

CIRCUSES.

BARNUM AND BAILEY'S CIRCUS: Quincy, Ill., June 14, Springfield 15, Decatur 16, Bloomington 17, Pontiac 18.
DOWNIE AND GALLAGHER'S CIRCUS: Savannah, N. Y., June 14, Montezuma 15, Seneca Falls 16, 17, Waterloo 18.
DOBIS' CIRCUS: La Salle, Ill., June 14, Princeton 15, Dixon 16, Mt. Sterling 17, Fulton 18.
FOREPAUGH'S CIRCUS: Willimantic, Conn., June 14, Norwich 15, Woonsocket, R. I., 16, Webster, Mass., 17, Worcester 18.
HARPER BROTHERS' CIRCUS: Springfield, Mass., June 15, Westfield 16, Chicopee 17, Holyoke 18.
LA PEARL'S CIRCUS: Altamount, Ill., June 14, Cowden 15, Ramsey 16, Coffeen 17, Sorrento 18.
LEON WASHBURNE CIRCUS: Marblehead, Mass., June 14, Salem 15.
POMEROY'S CIRCUS: Prescott, Ariz., June 14.
RINGLING BROTHERS: Fargo, No. Dak., June 15.
ROBINSON'S CIRCUS: Fargo, No. Dak., June 24.
RICE'S AMERICAN CIRCUS: Pittsfield, Ill., June 14, Mt. Sterling 15, Rushville 16, Vermont 17, Lewiston 18.
SUN BROTHERS' CIRCUS: Lima, O., June 14, 15.
SAUTELLE CIRCUS: Albion, N. Y., June 14, Brockport 15, 16, Brighton 17, Pittsford 18.

MISCELLANEOUS.

BRISTOL (D. M.) EQUINES: Ludington, Mich., June 13, 14, Manistee 15, 16, Travers City 17, 18.
KELLAR: Philadelphia, Pa., Nov. 2—indefinite.
PAWNEE BILL: Fitchburg, Mass., June 14, Keene, N. H., 15, Winchendon, Mass., 16, Gardner 17, Athol 18.
ZARO AND PUGSLEY: Charlotte, S. C., June 13-18.

OPEN TIME.

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CINCINNATI, OHIO: Pike's Opera House Sept. 19-24, Oct. 3-22, Nov. 7-12, Jan. 23-28.
COLUMBUS, KANS.: Columbus Opera House, Aug. 1-6, 15, 16, 20, 25-27, Sept. 1-11, 25-30, Oct. 1-11, 17-24.
FAYETTEVILLE, N. C.: Fayetteville Opera House, Fair Dates, Nov. 15-19.
GOUVERNEUR, N. Y.: Union Hall, June 22-24, 27-30, July 1-30, Aug. 1-27.
OWENSBORO, KY.: New Temple Theatre, Sept. 6, 9, 10, 13, 16, 17, Oct. 29-31, Nov. 4, 14, 15, 18.
PHOENIX, ARIZ.: Devereaux Opera House June 8-20, 22-30, July 1-31, Aug. 1-31.
TYRONE, PA.: Academy of Music, Aug. 1-4, 6-13, 22-31, Sept. 1-30.
WINCHESTER, KY.: Winchester Opera House, Sept. 12-17. Fair week.
YORK, PA.: York Opera House, Aug. 29-31, Sept. 1-3, 7, 26-30, Oct. 10-15, 20-22, 28, 29.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Alcott, Gipsy	Haney, Felix	Naylor, Franklin
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Ackley, Chas.	Heron, Bijou	Osterlee, Kate
Bradley, Leonora	Hayes, Edmond	Olsen, Lena
Brown, T. M	Hardy, Harry	Orme, Miss
Boyle, Frank F.	Hollywood, Lottie	Orth, Geo
Baker, Ella	Hale, Walter	Purskowres, W.
Bennett, Maude	Harcourt, Wm.	Prescott, Marie
Buckingham, May	Isasson, Emma	Putnam, Katie
Burbidge, Chas.	Huntington, Wright	Plympton, B.
Cowell, Anna	Humphrey, Wm.	Packard, Dan
Cameron, Josephine	Keene, Thomas W.	Powell, Edward S
Clifford, Ed.	Kendall, Mrs.	Paley, Annie
Carlyle, Marie	Kidder, Kathryn	Russell, Marion
Conway, Bertie	King, Texas	Runell, W
Combs, Samuel W.	Le Brave, J. O.	Raymond, Augusta
Crompton, W. H.	Lothner, Max	Richardson, Lillian
Craven, Ada	Lynch, C. W.	Ratcliffe, Carrie
Collier, Edward	Lear, Marie	Ransom, Robert
Clark, Marlande	Lacy, Harry	Rice, J. C.
Chantore, Lillian	Lewis, Lillian	Russell, Miss
Clark, Burt G.	Lansing, Nina	Rial, Jay
Cauthorn, H. S.	Leach, Steve	Reed, R. H.
Carey, Eleanor	Lockhart, Annie	Rhea, Miss C.
Claxton, Kate	Levinge, M.	Strange, W. I.
Devereaux, Elise	Lane, John A.	Stanton, Hugh
Davenport, Fanny	Learoyd, George	Steere, Marie
Douglas, Helen	McAuley, Mrs. R.	Singer, A.
Day, Edmond	Mgr. T. W. Keene	Staley, Geo. C.
Daymer, Clara	Macallister, Wm.	Shattuck, Ada
Delaro, Hattie	Morton, John A.	Spears, Joe
Decker, J. H.	Mgr. Gorton's Min.	Sutherland, John
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Elting, Harry	Mantell, Robert	Swanston, Wilhelmina
Everett, Florence	Wack, Mrs.	
Eagle, Oscar	Modjeska, Mme	Stahl, Rose
Endres, Alice	McFadden, E. E.	Tyndale, Eleanor
Easton, Helen	Marlowe, Julia	Templeton, May
Edwards, Walter	Mackie, A. F.	Tanner, Edwin
Ermer, Millard S.	Mitchell, Julian	Taylor, Chas. G.
Field, A. G.	Morgan, H. J.	Thomas, Gus R.
Felton, Fred	McHugh, Joseph	Thompson, Den
Fitzgerald, W. H.	Markham, Harry M.	Thomas, Hilda
Gray, Gipsy	Mayo, Frank	Thomas, Mrs.
Guion, Netta	Martens, Carl	Willard, Mr.
Graeme, Alice	Monta, S.	Williams, Frank
Greet, Julian	McLean, R. D.	Warren, Edward
Garrison, T. H.	Mullaly, John	Whitely, John
Griffith, Frank	Mackaye, Steele	Wheeler, Sarah
Hadley, Lawrence	Milcomb, Charlie	Woodhull, Aaron
Hantrell, Chas. W.	Manley, Mary H.	Ward, Mr.
Hillman, Franz	Magnus, Julian	Whytal, Russ
Harris, Hamilton	Neilson, Frank	

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